King Tut's Curse Heads Toward the Met

Carter's Fat Cats: A Secret White House Meeting

ONE DOLLAR NEW YORK NOVEMBER 13, 1978

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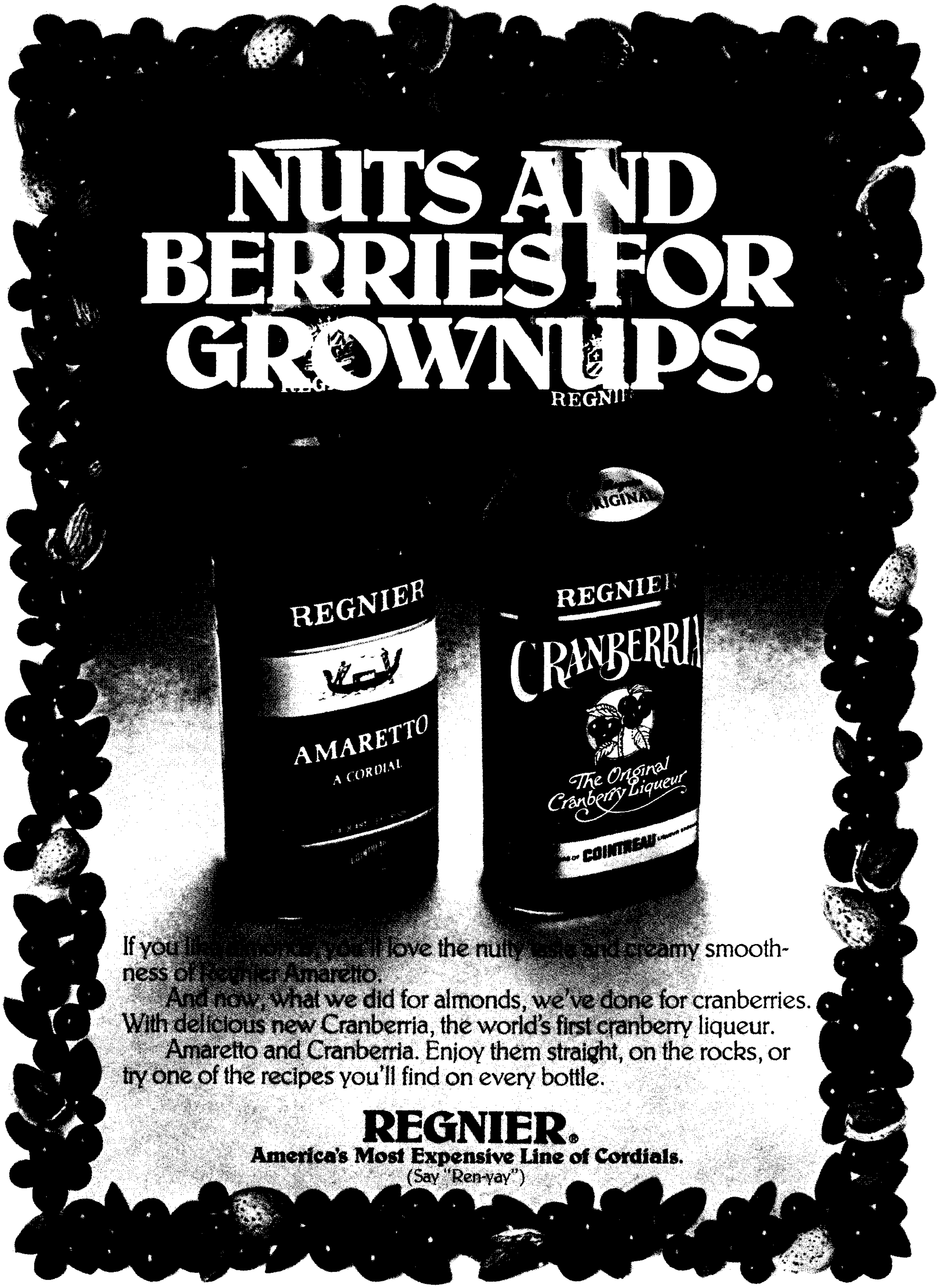
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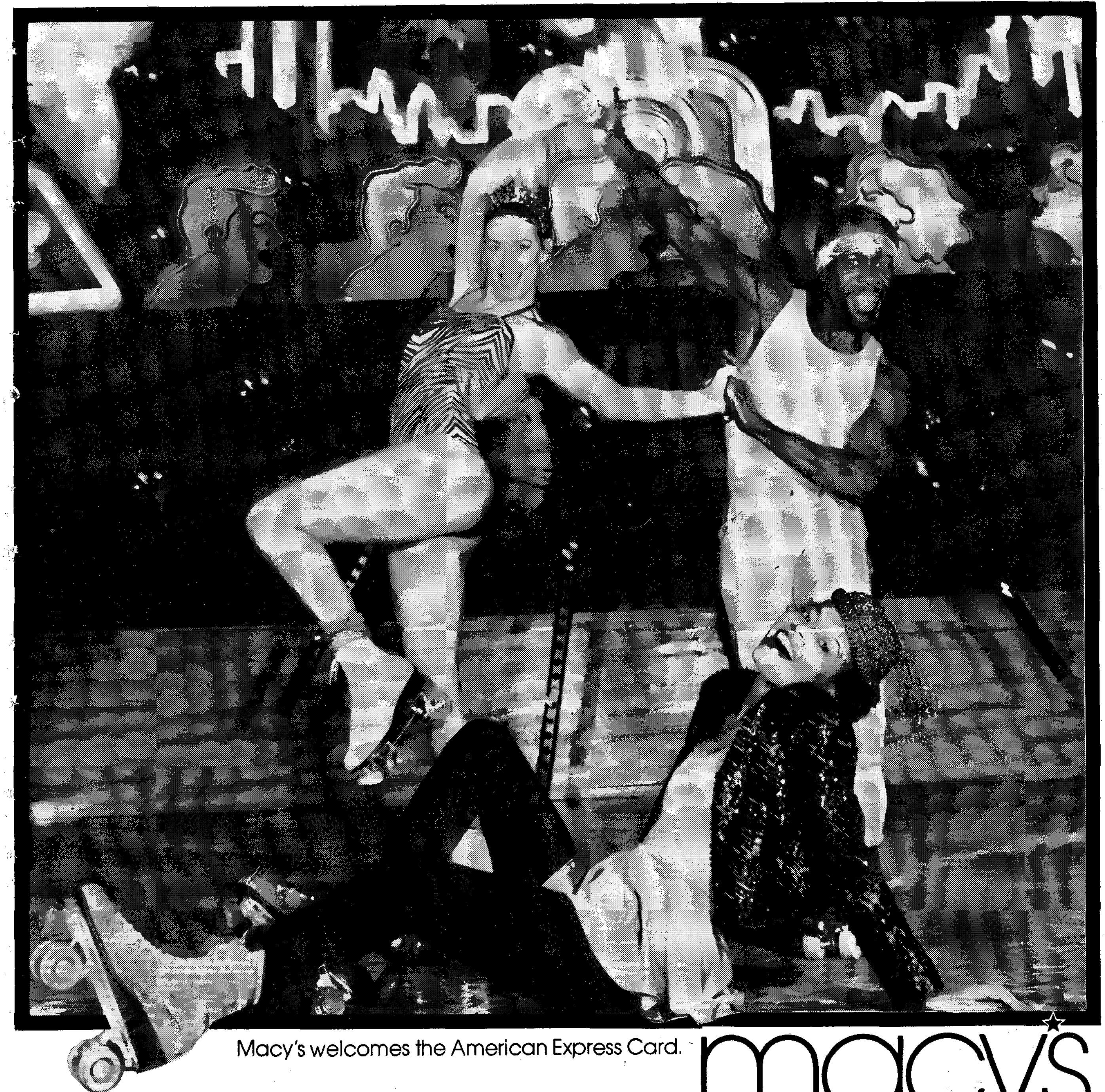

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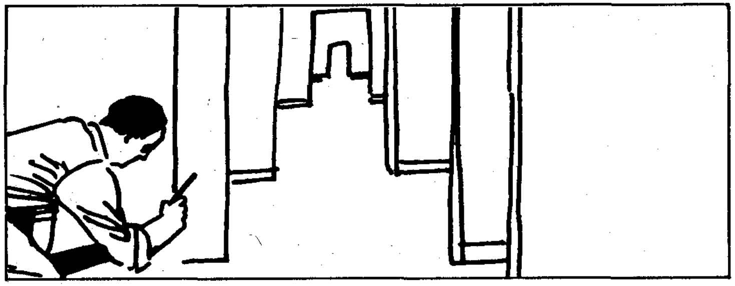

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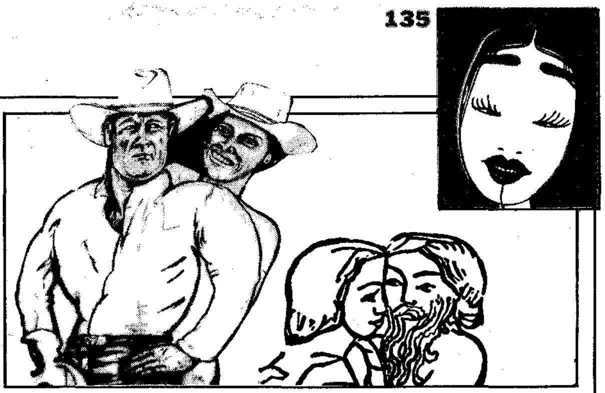

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"Justice: A Day in the Life" is from the forthcoming book Courthouse, *to be published by Hawthorn Books, Inc.*

NOVEMBER 13, 1978—VOL. 11 NO. 46

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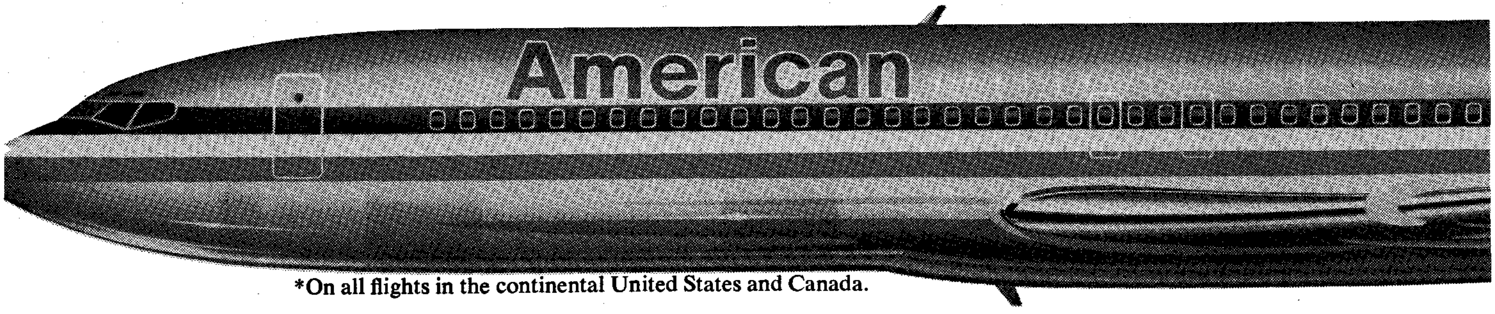

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– Advertisement –

BLOWING MY OWN HORN by ARTHUR RIBACK

Ninety five years ago, there was this young man named, August Luchow who developed a loyal following waiting on tables at a small restaurant named Von Mehlbach's. At the urging of famed piano builder, Thomas Steinway (plus a loan of 1500 of Mr. Steinway's dollars), young Luchow bought out Herr Mehlbach, and founded what is now the world famed dining landmark known as Luchow's. Though the then hub of the city has flowed uptown, Luchow's has flourished on 14th Street. Very little has changed within the confines of Luchow's dining halls thru the years. The Roasted Goose, Schnitzels, and Sauerbraten that Victor Herbert, Paderewski, and Diamond Jim savored at the turn of the century, are still prepared in the same manner for the likes of Barbra Streisand, Henry Ford II, and Gov. Hugh Carey. A seven course culinary award dinner is a modest $9.95. In 3 weeks, His Eminence, Cardinal Terence Cooke will flip a switch that will cause Luchow's huge indoor Christmas tree to come ablaze for the 96th year.

There's a food and drink spot on Park Ave. and 54th St. called "The Distillery". What an appropriate name. At lunch the restaurant dishes out traditional fare, and very delicious too! But it's after 4:30 P.M. when the "Distillery" takes on an image reflecting its name. You can buy a complete Steak Dinner plus all the Booze you can handle for only $8.95. The place has become a hangout for people on fixed income as well as a constant site for small parties of all occasions, Bachelor Dinners, Showers, and Retirements. A dozen from the office can chip in the $8.95 and be assured of drinking to their hearts content, and carving up a substantial steak dinner. "Distillery" owners do very little advertising, relying on good old hand to mouth, (of booze).

Finally! A Boss you can love; a Boss with plenty of bread who spreads his green around. Before I'm accused of being anti-union, I'm talking about New York's most exciting new restaurant concept. "The Boss" stands for Beer, Onions, Steak and Salad and is an equal opportunity feeder. Imagine, for $6.95 you get a succulent sirloin, all the beer, wine and sangria and a pass to the most spectacular salad bar ever. Solid salads such as Nicoise, Shrimp, Workmen's Compensation (chock full of cold cuts, zucchini and fresh broccoli) and Spinach are on display nitely. Make as many trips to the salad bar as you wish, but save room for the steak! The newest Boss is found opposite Shubert Alley on Broadway & 44th Street — perfect for pre- or post-theatre dining. Other Bosses work for you at 3rd Avenue & 52nd Street, Park Avenue & 32nd Street, 52nd Street East of 6th and 110 Church Street.

Here's a genuine New York Horatio Alger saga. A little over a year ago, a fellow by the name of Dave Rubin, long experienced in handling group travel business, conceived a company he calls "Party Line." The idea was to provide a service for people and groups looking to have a private party whatever the occasion, regardless of size. Dave and Party Line then lined up over 200 of New York's leading restaurants and hotels to participate. The rest is history. Party Line is thriving, and best of all the service is **FREE.** Call Dave at 563-7450 just in time for the holidays.

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LETTERS

They Love the Guv

Sidney Zion's article ["Democratic Nightmare," October 30] inaccurately described the results of legislative-campaign-committee polling that has been under way during the past two weeks of the race for governor.

Fact: Governor Carey has assumed a lead over Perry Duryea in most of the Assembly marginal districts and is rapidly closing the gap in areas where he once was substantially behind.

Fact: All Assembly incumbents and candidates are running with the governor and enthusiastically supporting him and his record.

No doubt this election will be close, but the trends in Assembly races indicate that the momentum is strongly in favor of Governor Carey.

Assemblyman Arthur J. Kremer
Chairman, Assembly Democratic
Legislative Campaign Committee
Manhattan

Fashion Figures

I thought the story on Charles James ["The Ghost of Seventh Avenue," by John Duka, October 16] was excellent, and although your reporter could not have known him the way many of us did twenty years ago, the writing conveyed some true impressions.

Charles was in a constant state of frustration because he marched to an exceedingly different drummer and refused to pander. In some ways, I fully sympathized with him then, and still sympathize with his point of view. My solution is parallel with John Fairchild's in that I am no longer in awe of the great arbiters or of fashion itself.

John Weitz
Manhattan

Facing the Facts

I found "The Face of the Future: Cosmetic Acupuncture" [by Pat McManus, October 9] interesting but not convincing. The acupuncture needle can start a number of physiological processes, such as a modification of electron distribution, changes in electric conduction, an increase in the number of red corpuscles, vasodilatation, a change in pain threshold, and even production of endorphin. What it does not do is a face-lift. If the rise in local temperature seems to achieve some cosmetic effect, this effect is temporary. It is similar to what is achieved by facial massage in a beauty parlor.

Face-lift is not mentioned in the Chinese literature about acupuncture. Neither is it mentioned in the literature of other countries where acupuncture is practiced. After reading your article I carefully went through the 40 or more journals of acupuncture and Chinese medicine I currently receive for more information but could not find anything on the subject. As face-lift is not done by acupuncturists in China and other countries and has not been the subject of any serious research, it seems to me that it cannot be considered accepted acupuncture practice at the present time.

Kuang Chung Ho
Manhattan

Take a Stand

Your article on standing room on Broadway ["The Urban Strategist: Stand Up and Cheer," by George and Tim Sullivan, October 16] brought to light a great tradition in theatergoing. However, you failed to mention *Runaways*, at the Plymouth Theatre. Standing-room spots, when available, are sold for $6 and are situated 21 rows from the stage with perfect visibility. *Runaways* has a loyal band of high-schoolers who regularly come on Saturday night, when they are sure to get standing room.

Roger Gindi
Company manager, *Runaways*
New York Shakespeare Festival
Manhattan

The High Cost of Housing

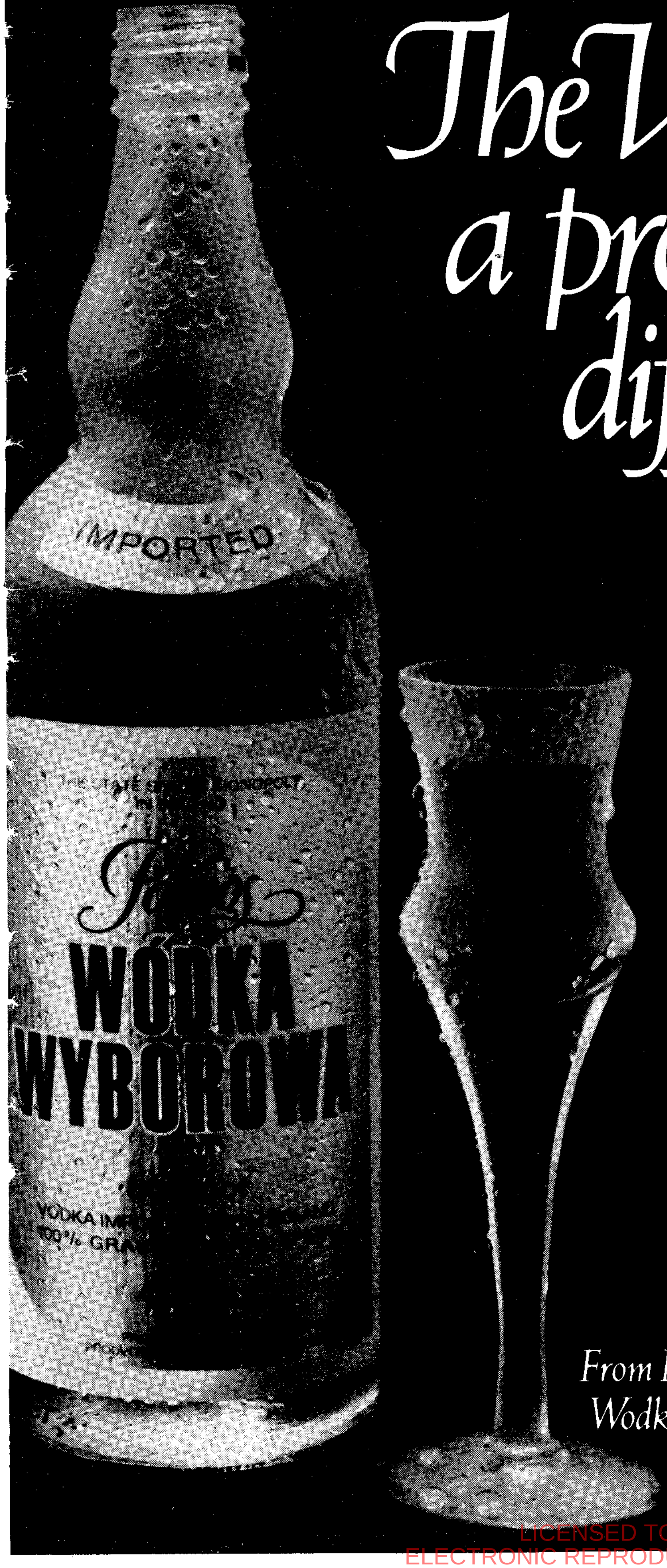
Steven Marcus's article on the high cost of federally subsidized housing ["Getting Rich off Public Housing," October 9] is both excellent and timely.

If the people and their representatives in Congress really understood the costs to the taxpayers of this unconscionable tax loophole, they would demand and get a better way to build public-interest housing.

Unfortunately, the article's title is misleading. It suggests that the abuses described relate to the housing produced by the city Housing Authority and other public-housing authorities.

The facts cited by Marcus relate solely to the privately owned and operated housing enjoying huge subsidies through the use of legal but indefensible tax benefits.

Lawrence M. Orton
Former vice-chairman
New York City Planning Commission
Manhattan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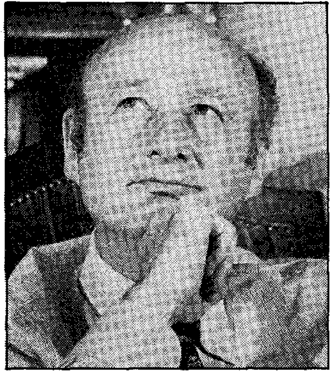
Koch May Lose Gay-Rights Vote



Koch: Opposed on rights bill.

Mayor Ed Koch strongly supports the controversial gay-rights bill, but Majority Leader Tom Cuite is out to prove who runs the show at the City Council. Cuite is working to stop the bill in the General Welfare Committee before it reaches the friendlier climate of the full council. Insiders claim the majority leader was responsible for scheduling the committee hearing and vote for this Wednesday, when politicians and reporters will still be hung over with the previous election night's numbers. The fate of the bill, which needs five committee votes to pass, will hang on three wavering members. Although Eugene Mastropieri has voted for another gay-rights bill, he has recently indicated he might go against this one; the other two—Theodore Silverman and Stephen Kaufman—are not saying what they'll do.

The mayor could be considerably embarrassed if the bill doesn't come through. Gay votes were crucial to his Democratic-primary and runoff victories. He's already signed an executive order banning city employees from discriminating against homosexuals, and he'll make an unheard-of appearance before the committee to testify in favor of the bill. One leader in the gay community says, however, "We expect nothing less of the mayor than passage of that legislation."

Carter Postpones Mideast Talks

The Israelis and Egyptians think that the latest snags in the post–Camp David negotiations are being resolved. Congressional sources, however, say that the president, who was holding the week of November 13 open for a trip to the Mideast to participate in a peace treaty, is now taking appointments in Washington for that week. An alternative signing date early next year is still being kept open on his agenda.

Books, Stork Play Name Game

What exactly *is* in a name? Two book publishers and two restaurateurs may soon find out. The two publishers are Richard Marek and Sheed Andrews and McMeel, both of which will be bringing out books on Jimmy Carter. Marek will publish Victor Lasky's *Jimmy Carter: The Man and the Myth* (a follow-up to the same author's *JFK: The Man and the Myth* and *RFK: The Man and the Myth*). Marek is not amused by Sheed's *James Earl Carter: The Man and the Myth*, by Peter Meyer, to be published this month. (Titles can't be copyrighted.) Marek refuses to change the title of its spring book, so—fair warning to consumers of muckraking books.

And the recently revived Stork Club, on Central Park South, may have an unwanted competitor before long. Bill Sargent, head of Special Event Entertainment, failed in his attempt to buy the club. He conducted a title search, though, and found that the name was in the public domain. He now plans to open his own restaurant, also on Central Park South, call it Bill Sargent's Stork Club, and let the owners of the newly revived Stork scream as much as they like.

Jewish Question on Duryea Ad

Is Perry Duryea good for the Jews, or isn't he? A half-page ad in last week's *Jewish Press* carried endorsements from over 60 rabbis and other Jewish community leaders in Queens and Brooklyn. The Carey camp, however, discovering that most of the leaders had already signed similar endorsements for Carey, called the rabbis and asked for an explanation.

The result, Carey staffer Mendy Shayovich said, was that several rabbis featured in the Duryea ad denied granting permission for it and reaffirmed their support for Carey.

"We're all very angry about this," says Rabbi Oscar Ehrenreich, principal of the Beth Jacob School of Boro Park in Brooklyn. "Nobody ever contacted me from Duryea's headquarters. I never gave my name or my permission." "It was a devious act," says Rabbi Moshe Neuman of Bais Yaakov Academy in Queens, who was also featured in the ad. "It was completely misleading for Duryea's people to do this, especially when you consider that I have been 100 percent for Carey all year."

For their part, Duryea staffers claim that the ad was placed by an outside supporter who somehow compiled the names without checking with them.

Chapin to Take Carnegie Post

How do you get to Carnegie Hall? Emulate Schuyler Chapin, former general manager of the Metropolitan Opera, who's been practicing for a job there since 1975, when he became a trustee of the Carnegie Hall Society. The board of trustees will meet later this month to confirm him as a consultant, a position he has held unofficially for three years. Chapin will remain dean of the School of the Arts at Columbia, and will work on TV broadcasts, the endowment fund, and an architectural survey for the 87-year-old hall.

Catch His Act At the Met

The search for a new curator of twentieth-century art at the Metropolitan Museum may be over. The post, left vacant by the departure of Henry Geldzahler and the death of Tom Hess, will be filled this spring, insiders at the Met say, by William Lieberman, who is now director of the Department of Drawings at the Museum of Modern Art.

Lieberman has been a dark horse in the Met sweepstakes, the front-runner having been John Russell, the respected art critic of the New York *Times*.

Strike Casualties at N. Y. 'Times'

They were counting heads in the New York *Times*'s newsroom as the paper prepared to go back to press, and quite a few heads were missing. A handful of the veteran reporters got so sick of the strike they took early retirement, but a few stars found a better place to make a living than among the rows of gray steel desks. Jim Wooten, the White House correspondent has moved over to *Esquire*, as a roving editor. John L. Hess, the *Times*'s award-winning investigative reporter, has decided to keep on free-lancing, as he had been doing during the walkout; financial reporter Mike Jensen has found a new home on the economic desk of NBC-TV; and Walter Rugaber, deputy news editor of the Washington bureau, left to become executive news editor of the Greensboro, North Carolina, *Daily News*.

Photo Bettye Lane

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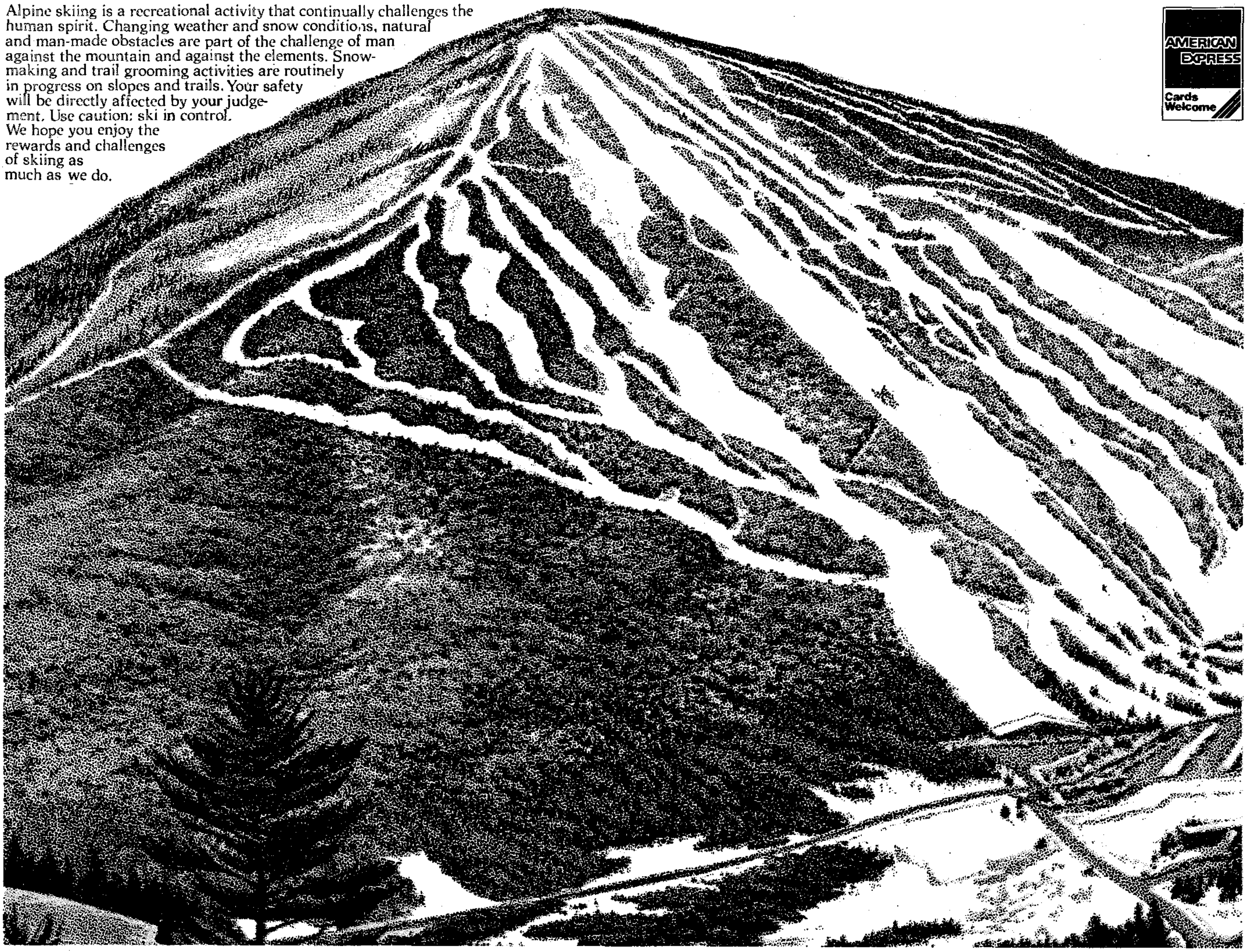

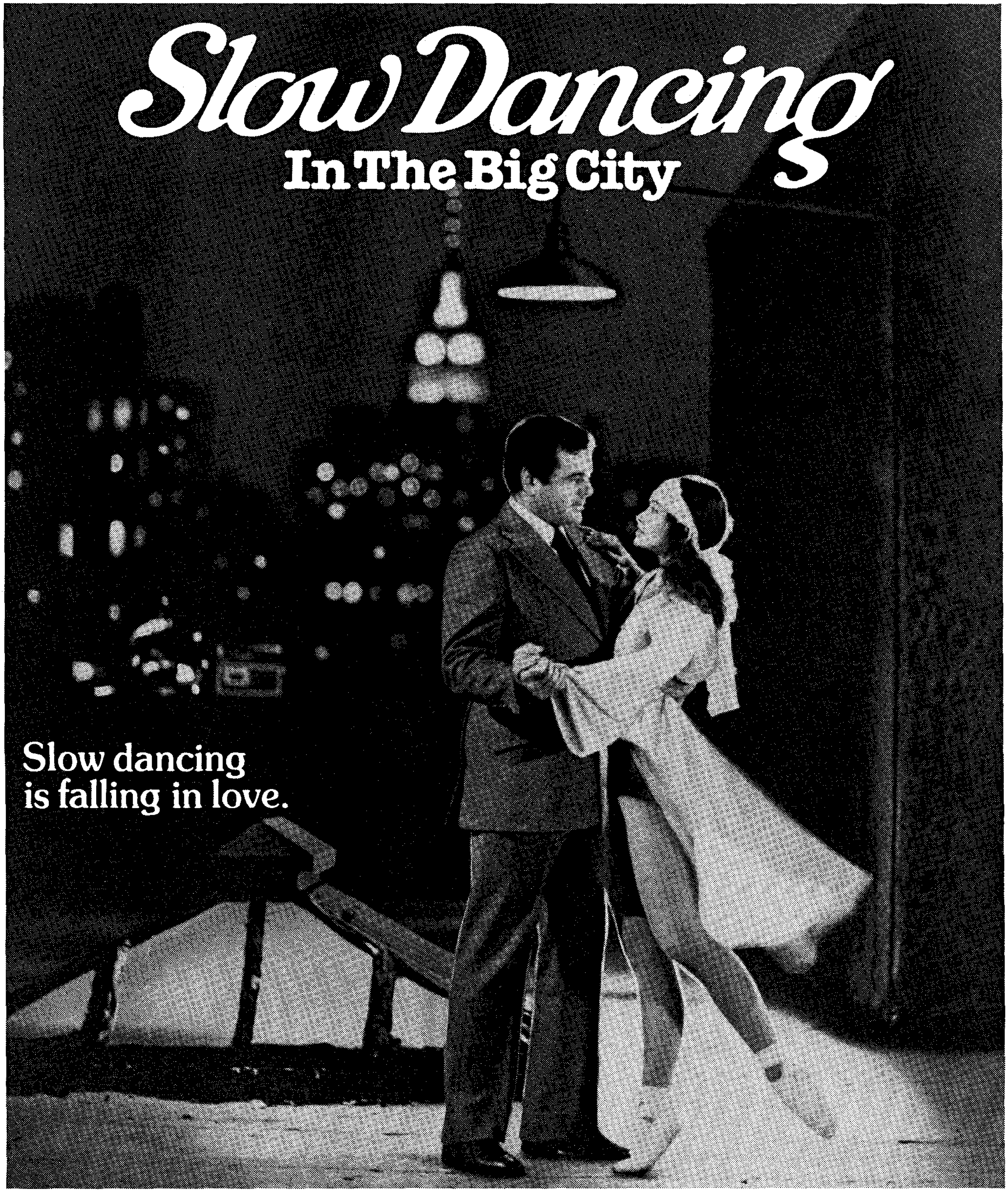
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New York

Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Our clocks were put back last week, even as the newspaper talks went forward. There were celebrations—the centennial of Saint Patrick's Cathedral three months late, the subway system's seventy-fifth a year early. And Wall Street bounced back with an unprecedented 35 points, which made it even easier to glory in the sparkling autumn sunlight.

Christmas Comes Early On 'Sesame Street'

By Shelley Bruce

Here we are on October 26, at a taping of the CBS *Sesame Street* special Christmas show.

Oscar, his usual grouchy self, is ruining everybody's Christmas morning. His opinion of Christmas is: "Bah, humbug! I don't like Christmas because everyone is so happy, but I do like January and February because it's cold and miserable and everyone's unhappy. Except Big Bird. He always seems to be happy, that big turkey."

But Big Bird can't understand why Oscar doesn't like him. "On Christmas morning, when I stuck my head into his can to say hello, he slammed the lid on my neck!"

To the TV audience, Big Bird and Oscar are two different characters, but they are actually both controlled by Carroll Spinney, a talented puppeteer for more than 30 years.

During a break in the taping, I have the privilege of talking to Carroll himself. He says he enjoys doing the show because "Big Bird and Oscar give me an opportunity to control my schizophrenia." Jim Henson's Muppets and puppeteer Carroll have been a part of *Sesame Street* since 1969. Carroll says they were added to attract the children's attention and to make learning fun.

Tomorrow's singers: Annie's *Shelley Bruce meets Ethel Merman.*

Carroll explains that Big Bird is symbolic of a six-year-old, with all his emotions, fears, and problems. Bird was born on April 21, 1969, and will always be six years old.

One of the adults on *Sesame,* Mr. Hooper, portrayed by Will Lee, has liked his ten-year stay on the show, mainly because the children relate to the characters as members of their own family. Bob McGrath is enjoying his tenth year on the show, and Sonia Manzano (Maria), a relative newcomer, loves Oscar the best, because his grouchiness gives her something to play against.

But let's get back to the show. The special guests this year are Imogene Coca, Henry Fonda, Leslie Uggams, and Ethel Merman. As we said before, Oscar's grouchiness is ruining everyone's Christmas day. Just when everyone is about to give up, Ethel Merman comes out wearing brown shiny boots, a brown striped coat, with a green scarf, gold earrings, and, to set it all off, a bright-red-and-green corsage. Ethel says, "Don't give up! Give it one more chance. Ya gotta do what Ethel does. Ya gotta outlast him. I guarantee you'll have him right where you want him." Then Ethel breaks into the hit song from *Annie,* "Tomorrow."

At the end of the song everyone gets chills, there is so much feeling. I can honestly say that this is the best rendition of "Tomorrow" I have ever heard—even though I have been singing the song every night as the lead in *Annie* since March. It is really fantastic.

Collectors Buy Oz and Ends

By Alice K. Turner

"I borrowed money for this," said Michael Patrick Hearn at the Swann Galleries auction on November 2. Mr. Hearn is, at 28, the author of *The Annotated Wizard of Oz.*

The collection of books being auctioned was compiled by one of the most interesting characters in the history of Oz, Justin G. Schiller, who is known to a lot of New Yorkers as an antiquarian bookseller. To some, he is better known as the founder, at the age of thirteen, of the International Wizard of Oz Club, Inc., now 22 years old with more than 1,000 members. Mr. Schiller's personal collection of Frank Baum's books and related Oziana was considered to be something of a wow.

A first edition of *The Wonderful Wizard of Oz* went for $2,400, a poster advertising it for $1,000, and a photo of its author for $350.

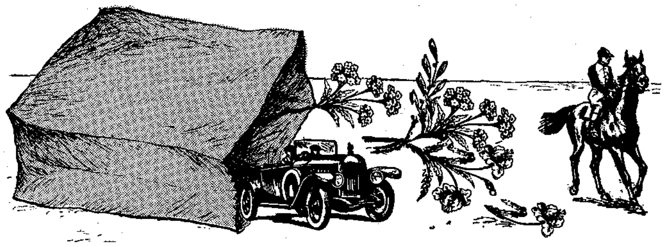
"I'm not going to bid on books; books I can get anywhere," said Mr. Hearn, who looks like an eager but diffident graduate student. He began to bid on *The Show Window: A Monthly Journal of Practical Window Trimming,* edited by L. Frank Baum. When bidding went up to $1,500, he dropped out.

A few minutes later he tried again—and picked up a book of verse privately printed by Baum himself ($1,800) and then a page of drawings by the illustrator, W. W. Denslow: $600.

By the lunch break, he had spent $6,390 and had acquired, among other things, souvenir cards, boxes, and a piano roll from the 1902 stage production of *The Wizard;* a drawing of the Wogglebug; and a book inscribed by its author to himself: "Chronically yours, L. Frank Baum."

Mr. Schiller "couldn't bear to come," said auctioneer George Lowry. "He's hiding out at the Museum of Modern Art."

The Real Cost of Living



To estimate the rise in the cost of living, it is the common practice of watchdogs of our economy to determine the cost of a barely edible bag of groceries from some supermarket or other and compare it with what the same junk cost the month or year before.

But what does this have to do with reality? It is a matter of pennies. In the real world, people have to worry about theater tickets, cosmetic surgery, college tuition. That's where the big trouble lies.

	1968	1973	1978
A New York shell steak at Gallagher's (no potato)	$7.50	$9.50	$13.50
A four-ounce tin of Alfred Dunhill's Royal Yacht tobacco (size reduced to 3.5 ounces in 1976)	$3.50	$4.30	$5.40
Hiring a maid (per hour)	$2.25 to $2.50	$2.75 to $3	$4
Annual dues at the University Club (maximum)	$360	$550	$625
Cleaning a man's suit	$1.75	$2	$2.75
Riding a cab (average trip)	$1.35	$2.05	$2.50
Orchestra seat for a Broadway musical (average price)	$10.56	$13.68	$17.25
Price of a movie ticket at Cinema I or II	$2.75	$3	$3.75
Having your face and eyelids lifted by a Park Avenue surgeon	$2,500	$3,000	$4,000
Renting a limousine (per hour)	$10	$14	$20
Sending your daughter to private school (average annual tuition)	$1,800	$2,600	$3,550
Sending your girl friend a fragrant arrangement from an Upper East Side florist	$12.50 and up	$15 and up	$20 and up
Con Ed's customer rate (per kilowatt hour)	$.04	$.052	$.10
A day in a semi-private room in hospital (excluding the doctor's bill)	$70	$129	$220
An hour of horseback riding at Claremont Riding Academy	$8.50	$9.60	$11.50

The Last of Liz

By Liz Smith

Here they are, the last tidbits that went out of town under my byline that New Yorkers didn't get to see.

Eddie Fisher

October 27: Eddie Fisher reported wrathful toward Liz Taylor (remember them?) in his memoir for Harper & Row. Didn't he break their divorce agreement by writing about her? . . . Ken Tynan's profile on Mel Brooks in *The New Yorker* is yokful of puns and comic aphorisms, plus a little quoted acidity from Buck Henry and Woody Allen.

Mel Brooks

Lily Tomlin

October 28: Jane Fonda wanted Dolly Parton and Lily Tomlin with her in her Fox saga about secretaries, *Nine to Five*. . . . The Beverly Hills Chamber of Commerce first supported the anti-gay Proposition 6, then, under threats from stars to burn their credit cards on Rodeo Drive, reversed its stand. . . . The new Muppet movie to be dedicated to Edgar Bergen. . . . *People* mag misidentified Kinsey psychologist Alan P. Bell as gay-activist writer Arthur Bell. (Well, we all make mistakes.) . . . Legalized gambling in New York State said to be halfway home in Albany. . . . Lorna Luft and Liza Minnelli, miffed at no *Wiz* invite, still didn't hear beans from anybody about the slight.

October 31: At a Jules Stein party in the MCA office, Jerome Zipkin slid the dirty plates into the file cabinets and drawers for the hired help to find. . . . Woody Allen shot *Manhattan* all over NYC, from Rizzoli to the Gotham Book Mart, and included Maxwell's Plum, the Russian Tea Room, Pearl's, and Elaine's. . . . Joan Fontaine and Radie Harris feuded.

Bette Davis

November 1: Bette Davis celebrated her seventieth by hanging a black wreath on her door. . . . Al Pacino turned down living at U.N. Plaza because he hates walking past all those doormen. . . . Prince Vittorio Emmanuele decided to write a book about being jailed in Corsica for shooting a fellow yachtsman, who lost legs and more important things as a result.

November 2: Martin Scorsese to marry Isabel Rossellini? I think yes. . . . The tabloids said they *are;* I said Donny and Debbie Osmond *aren't* expecting (yet). . . . Playwright Robert Anderson and actress Hope Lange got around to it. . . . The *Annie* orphans split in two factions and held separate Halloween parties. (Gee, just like grown-ups.)

Ava Gardner

November 3: Ava Gardner arrived in L.A. just in time for publication of Chuck Heston's *The Actor's Life: Journals 1956–1976*, in which he lets her have it. *Now* maybe Ava will write her own book, which people have been begging her to do for years. . . . And the rest—New York City—I'm saving up for you!

Illustration by Jo Teodorescu; photos: Pictorial Parade, Fred McDarrah

The Hot List

Fiction

1. **War and Remembrance,** *by Herman Wouk*
2. **Chesapeake,** *by James A. Michener*
3. **Fools Die,** *by Mario Puzo*
4. **The Far Pavilions,** *by M. M. Kaye*
5. **The Stories of John Cheever**

Nonfiction

1. **A Distant Mirror,** *by Barbara W. Tuchman*
2. **American Caesar: Douglas MacArthur 1880–1964,** *by William Manchester*
3. **Mommie Dearest,** *by Christina Crawford*
4. **In Search of History,** *by Theodore H. White*
5. **Tutankhamun: The Untold Story,** *by Thomas Hoving*

Mass Market Paperback

1. **The Women's Room,** *by Marilyn French*
2. **My Mother/My Self: The Daughter's Search for Identity,** *by Nancy Friday*
3. **Dynasty,** *by Robert S. Elegant*
4. **The Honourable Schoolboy,** *by John le Carré*
5. **The Immigrants,** *by Howard Fast*

At the Movies

Note: Last week, Manhattan moviegoers spent $1,004,842 in 51 theaters, according to *Variety*. Following are the five top-grossing films of the week; statistics are derived from figures provided by *Variety*.

1. **The Wiz** *(Universal) $204,576,* based on its first five days.
2. **Midnight Express** *(Columbia) $115,554*
3. **Up in Smoke** *(Paramount) $73,615*
4. **National Lampoon's Animal House** *(Universal) $66,300*
5. **Death on the Nile** *(Paramount) $63,537*

The solution to last week's puzzle by Will Weng will be found on page 162.

Halloween Spooks Haunt Nightspots

Things that go bump in the night: *Masked marauders invade the dance floor.*

By Anthony Haden-Guest

The question was easy: How do people who look as if they are celebrating Halloween most nights look when they are celebrating Halloween? The answer was, well . . .

Xenon, first. A cheat, really. Xenon roller-skates Tuesdays, so, not wishing to displace a new rite for an older one, they had their Halloween the evening before. We arrived at 10:30 P.M., earlyish, but soon the Costume People were arriving.

The Peeled Potato was just that, a white cocoon from which poked spindly limbs and within which was sunk a face. The One-Hoofed Effigy was more complex. A top hat, an umbrella, black-and-white makeup, and many accessories. Mostly, one noticed that one foot seemed normally shod whereas the other was hoofed and about eight inches higher. The Effigy walked with discomfort. One could not dance with the Effigy, and the Potato preferred to be led by a tube protruding from its mouth. Neither seemed desirous of conversation.

The Real People, for whom the Costume People put on their show, arrived. By twelve, the (female) Bare Nipple Count was four (on three people). An hour later it had doubled. Brooding on mathematical progression, we left.

Next night, the doorman at Regine's wore fangs. We had been requested to wear black, orange, or "obscure." Most wore the last.

At the table next to ours was a preppie-looking youth with a debutante type and somebody in a three-piece lawyer outfit. On the floor were several persons in black ties, etc., as though in formal wear.

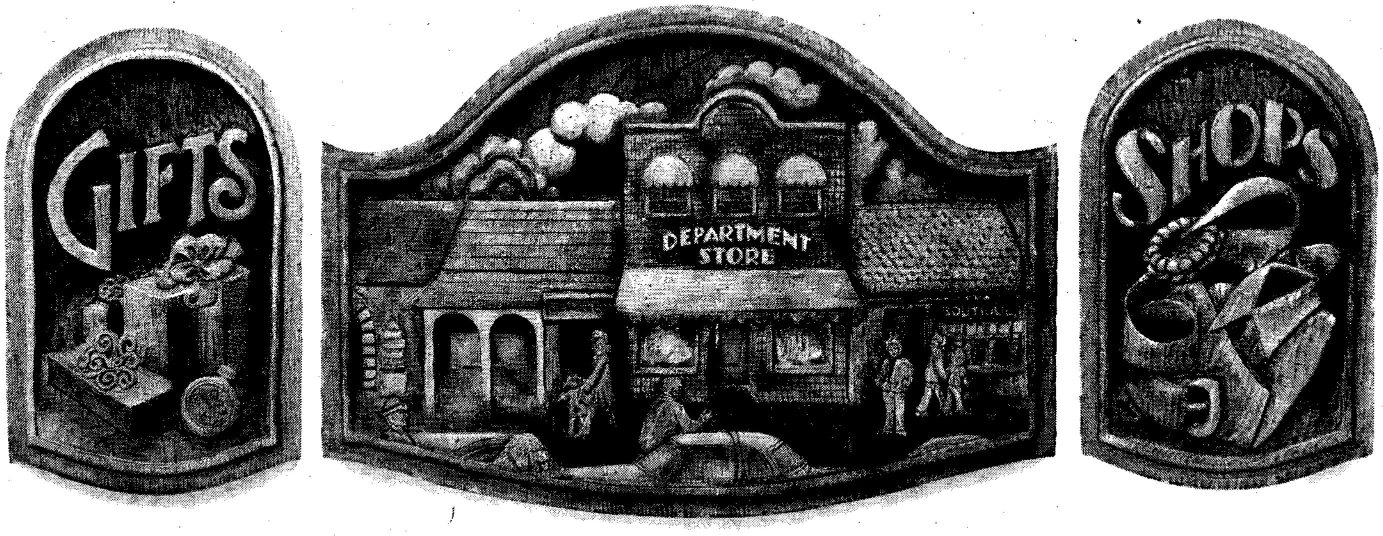
After a champagne-orange or two I realized the preppie-looking youth was actually a college boy, and his date a debutante. The person in the lawyer outfit was probably a lawyer, and the people in formal clothes had been somewhere formal. Parody costume is not the Regine forte. The Nipple Count was nil.

Lastly, Studio 54, where things were normal. Which is to say the crowd included an elaborate Medusa, a Little Orphan Annie, with eyes even emptier than the (comic-strip) original, a Yasir Arafat, and at least two King Tuts.

What was odder, and novel, were the Multiples. Some were banal. Innumerable Frank Langellas, looking more ghastly than they thought (one, at the bar: "I've been waiting 25 centuries for this"), and some coordinated apes. Dozens of female pinheads. And the Abominable Showgirls. From afar these looked like Vegas types. Closer, they were atrociously tall, with fishnet stockings and shocks of blond hair, identical, except that some had mustaches. And I didn't dare make a Nipple Count.

And outside, things were odder yet. All those photographs of the Studio's habitués in the press have bred a subculture of inexpert copyists. "Am I all right?" a meaty man in jacket and tie said anxiously as he slipped on some rouge. He affixed glitter. "Is that better?" "You'll get in," a friend said, comfortingly. "That's real *weird*." ■

Photograph by Nina Meledandri



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Blades for Women, 76th St. & 2nd Ave., 734-6666. Where the New York woman gets the latest and most exciting fashion direction.

Carole Stupell, 61 E. 57th St., 260-3100. Internationally respected for the ultimate in dining table appointments and accessories for the home.

Charles Jourdan, 700 5th Ave., 541-8440. The most exciting name in fashion shoes women can wear. Sold throughout America.

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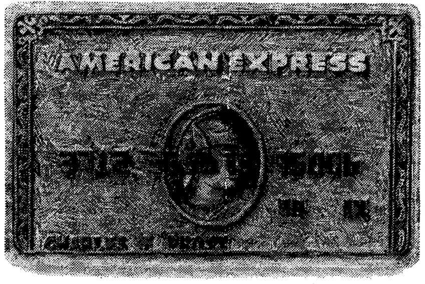
Dana Cote D'Azur, 750 Madison Ave., 249-1300. French sportswear for men and women, beautifully tailored in exquisite colors and the finest fabrics.

Dinoffer Luggage, 24 W. 57th St., 586-2158. "Known as New York's luggage experts." Quality leather goods for the discriminating businessman.

F. R. Tripler, Madison Ave. at 46th St., 682-1760. Undoubtedly one of the most prestigious mens specialty stores in the United States for 92 years.

H. Stern, 645 5th Ave., 688-0300. South America's leading Jeweler. Specializing in the finest Brazilian gems.



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Politics / Jeff Gerth

A SECRET WHITE HOUSE MEETING: CARTER'S FAT CATS

Lunch on August 10

The fat cat, a political animal thought to be extinct after Watergate, is back on the prowl in Washington.

Last August 10, about twenty fat-cat businessmen surfaced for a quiet, but apparently productive, luncheon at the White House hosted by President Carter. The noontime meal, which was not on the official White House schedule, was part of a plan to raise funds to retire over $1.5 million in Democratic-party debts remaining from the presidential campaign of 1968 and other pre-1975 obligations.

The details of the little-noticed White House gathering are for the most part still a secret. It was not reported in the press and the White House has refused to disclose the names of the participants. (A spokesman originally promised to provide a list of guests but subsequently said that the White House has no obligation to disclose the names of those who attend private White House meetings.)

While there is nothing improper about the president talking in private with fat-cat businessmen, there still exists the potential for Watergate-type abuses, which everybody, including the president, has promised are in the past. In any event, it is illegal for the president, or any other government official, to solicit or receive contributions at the White House. There doesn't appear to have been any such solicitations by any government official at the luncheon session.

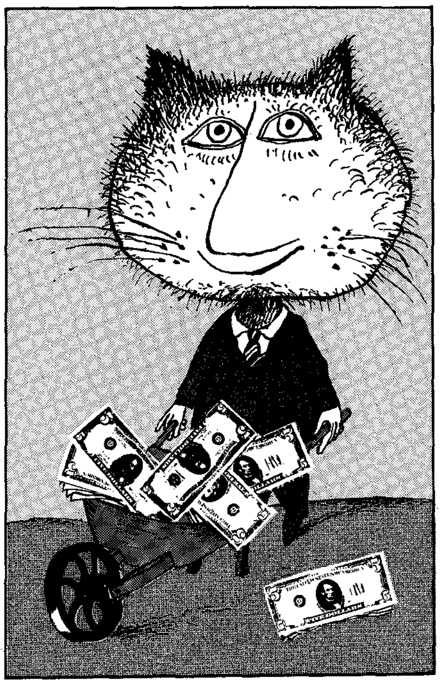
Because of the veil of secrecy thrown over the meeting, *New York* Magazine was able to learn the identity of only some of the participants at the luncheon. Yet even these names raise questions. For example:

☐ oilman Armand Hammer, who has pleaded guilty to illegally concealing large contributions to former President Nixon's 1972 re-election campaign;

☐ California businessman Richard O'Neill, whose political fund raising has caused controversy in the past;

☐ pipeline executive John G. McMillian, who controls a corporation which was awarded a multi-billion-dollar concession by President Carter;

☐ Lew Wasserman, the luncheon's co-host, who heads a corporation facing a federal-grand-jury investigation into price rigging;



☐ Steven Ross, who is chairman and chief executive officer of Warner Communications, Inc., a conglomerate which has recently been linked to a bribe plot that involves an organized-crime figure. (That plot is currently under investigation by the Justice Department.)

The White House meeting was made possible by a Federal Election Commission (FEC) ruling earlier this year which said that contribution ceilings prescribed by the campaign-finance law—the post-Watergate legislation which was supposed to put big money givers out of business—did not apply to funds given the Democratic National Committee to retire old debts.

Democratic-party chairman John White, elated by the February decision, predicted a debt-free party by June. Yet the FEC waiver produced no funds until President Carter hosted the summer gathering. The exclusive assembly was apparently put together by White; Wasserman, head of MCA, Inc., a Los Angeles–based entertainment conglomerate; and Charles Manatt, a Los Angeles lawyer with a knack for obtaining bank charters who recently was appointed national finance chairman for the Democrats.

In addition to the president, the politicians in attendance included Vice-President Mondale and Senator Edward Kennedy, who, according to an aide, made only a brief appearance, just long enough to give thanks for helping retire his brother Robert's 1968 presidential-campaign debts.

Wasserman is no stranger to Democratic fund raising; he has contributed heavily in the past and hosted a fund-raising gathering in Los Angeles for Carter in 1976. Wasserman is also prominent in show-business circles, and MCA owns a whole host of entertainment companies, including Universal Pictures. Another MCA subsidiary, MCA Records, is one of many record companies—including those of Warner — being examined as part of a criminal investigation by the Justice Department's Anti-Trust Division.

FEC records show Wasserman donated $100,000 to retire Democratic-party debts on August 10, the day of the luncheon.

FEC records also show a $25,000 contribution that same day from O'Neill, a wealthy land owner and investor. O'Neill was invited to the luncheon by Manatt, according to an O'Neill aide.

O'Neill's political funding was an issue in a 1974 California campaign when he and a business partner, Dr. Louis Cella, gave over $500,000 in donations and loans to a Democratic candidate for state office. The Republican opponent called the huge contributions ethically improper, saying that "two people trying to buy an office has never occurred in the history of the state of California."

Whether their candidate was bought or not, he won the election. However, he has yet to pay back the loans or remove himself from a business partnership with Cella and O'Neill, even though Cella has pleaded guilty to multiple counts of Medicare fraud, theft, and income-tax fraud.

Both O'Neill and Wasserman, interestingly enough, are big backers of California Governor Jerry Brown, a potential challenger to President Carter in 1980.

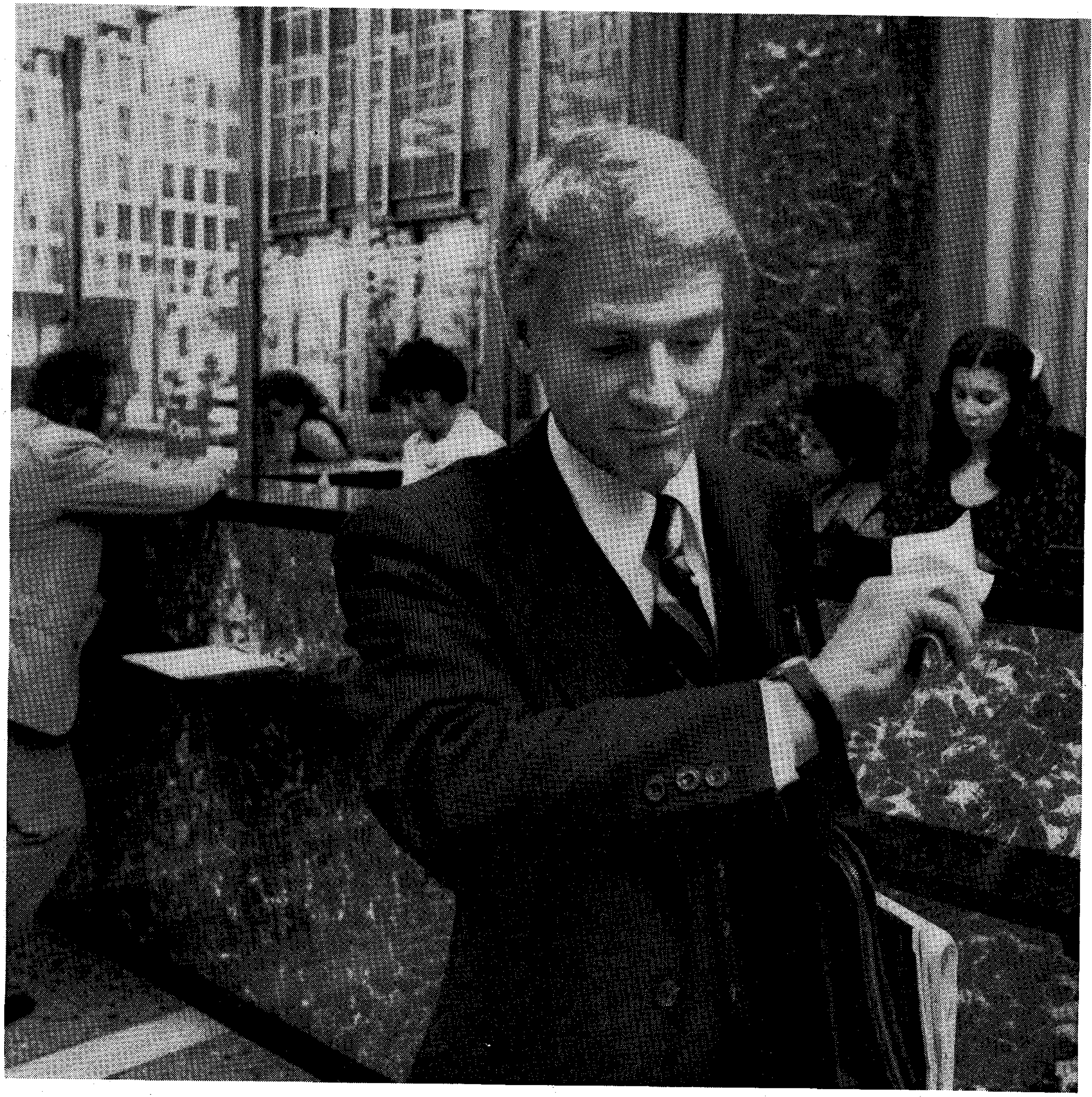
Another luncheon guest was McMillian, chairman and chief shareholder of Northwest Energy Company, a natural-gas corporation based in Salt Lake City. Two weeks after the luncheon, he donated $25,000 to retire the old Democratic debts.

A Northwest subsidiary was a late

Jeff Gerth is an investigative reporter for the New York Times.

Illustration by Jo Teodorescu

A MINUTE SAVED IS A MINUTE EARNED.



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entry in the bidding for the right to market the rich natural-gas reserves on the North Slope of Alaska. The Federal Power Commission was deadlocked last year in choosing among three bidders, and President Carter subsequently awarded the rights to the 40 trillion cubic feet of natural gas to the Northwest subsidiary.

McMillian, who donated $5,000 to Carter's 1976 election campaign as well as $5,000 to the Democratic National Committee in 1977, has become more visible recently in Washington's political/social circles. He lobbied actively during the protracted struggle over natural-gas deregulation and opened up new offices in anticipation of all the dealings his company will have with government regulatory agencies which have purview over the construction and operation of the giant pipeline Northwest will build.

In an interview, McMillian said he thought he had been invited to the luncheon by Manatt. He said that although no specific money commitments had been mentioned in the White House, he recalled that "somebody started to talk about a figure of $100,000" per person. McMillian added that John White had nixed the discussion to "protect us low-givers."

McMillian also remembers the president's being in good humor that afternoon and having little to say specifically about the fund-raising effort other than "it looks good to see a lot of old and familiar faces and old friends who have helped throughout the years."

McMillian said there were also four or five New Yorkers at the luncheon, including Warner Communications' Ross.

One final guest known to be at that luncheon was Dr. Armand Hammer, the feisty and controversial 80-year-old chief of Occidental Petroleum Corporation, a Los Angeles–based energy conglomerate. In 1975, Hammer pleaded guilty to illegally concealing $54,000 in contributions to the 1972 re-election campaign of former President Richard Nixon. Earlier this year, a report to the Securities and Exchange Commission disclosed that the oil company had made sixteen illegal domestic political contributions between 1969 and 1975.

Hammer evidently had made a loose commitment to donate $100,000 to retire the Democratic debt as early as this past January, according to Manatt, even though such a large contribution was illegal at the time.

Hammer apparently enjoyed the August White House luncheon so much that he was late for another important engagement he had that day in Ohio. After seeing President Carter, Hammer met in Dayton with the heads of the Mead Corporation, a paper company which Hammer and his company wanted to acquire. Mead officials, however, resisted and proceeded to fight the Occidental offer, attacking Hammer and his company's business practices.

Oddly enough, when asked under oath in a deposition a month later what he was doing in Washington on August 10, Dr. Hammer, according to court records, replied, "I don't recall."

Hammer, who seems to relish a good fight, is continuing his takeover attempt. The Justice Department's Anti-Trust Division has sided with Mead in fighting the merger. The day after his offer to Mead and the White House meeting, Hammer—who also seems to enjoy mixing business with politics—had donations given to two incumbent congressmen in central Ohio by Occidental's Political Action Committee, according to FEC records.

While not welcome in Dayton, Hammer is still assured of a warm reception at the White House, even though he has apparently not yet made good on his pledge to help pay off the debt. In September, Rosalynn Carter held a ceremony to thank Hammer for donating a painting to the White House. The fact that the donation was more an exercise in tax-write-off accounting—the painting has actually been in the White House for five years and Hammer had only taken title to it himself earlier this year—was somehow lost amidst the flashbulbs, iced tea, and watercress sandwiches.

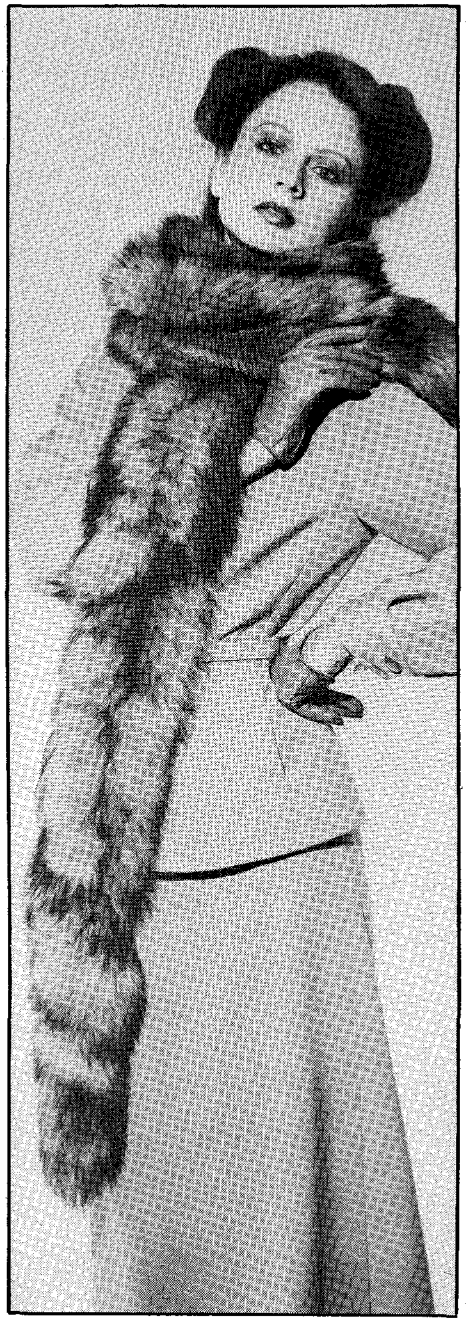
Ironically, the legislation designed to make fat cats like Hammer obsolete—the Watergate-inspired Federal Election Campaign Act of 1974—has also spawned their revival. While the act explicitly created strict limits on individual contributions to candidates for federal office, it was vague on the topic of old debts of political parties.

A legacy of former Congressman Wayne Hays, the act contains some other interesting language.

For example, it reduces the statute-of-limitations period for election-law violations from five to three years, thus instantly absolving a number of congressmen implicated during Watergate.

Another provision in the 1974 act transferred jurisdiction for investigating most illegal corporate and union political contributions from the Federal Bureau of Investigation to the politically appointed FEC. It also reduced the criminal penalties for these violations.

One federal agent complained: "They took us out of the picture for the most part, leaving the investigation of political corruption up to the politicians." ■



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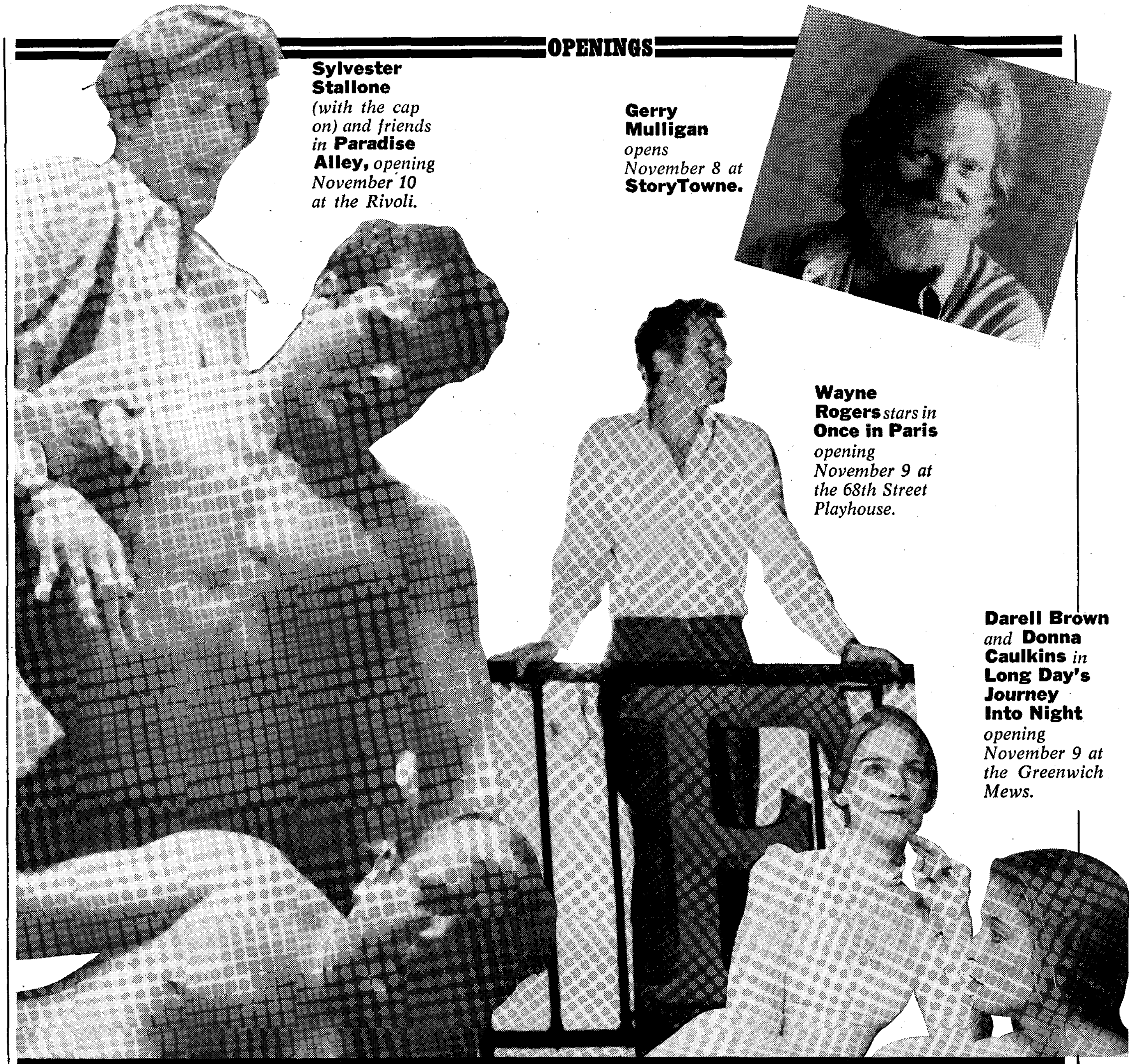
OPENINGS



Sylvester Stallone *(with the cap on) and friends in* **Paradise Alley,** *opening November 10 at the Rivoli.*

Gerry Mulligan *opens November 8 at* **StoryTowne.**

Wayne Rogers *stars in* **Once in Paris** *opening November 9 at the 68th Street Playhouse.*

Darell Brown *and* **Donna Caulkins** *in* **Long Day's Journey Into Night** *opening November 9 at the Greenwich Mews.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

November 7 thru 14

T	W	T	F	S	S	M	T
7	8	9	10	11	12	13	14

MOVIES

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). Thru 11/7, *Who'll Stop the Rain; The Big Sleep.* From 11/8, *Bread and Chocolate.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 11/9, *Grease; American Hot Wax.* From 11/10, to be announced.

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 11/7, *Duck Soup; Monkey Business.* 11/9, *An American Tragedy; Jennie Gerhardt.* 11/10, *Jezebel; The Letter.* 11/11, 12, *Pride and Prejudice: Goodbye Mr. Chips.* 11/13, *Charlie Chan and the Chinese Cat; Charlie Chan and the Scarlet Clue.*

Cinema Village, 22 E 12th (924-3363). 11/7, *Drive, He Said; The King of Marvin Gardens.* 11/8, 9, *What Ever Happened to Baby Jane? Die, Die My Darling.* 11/10, 11, *Outrageous; The Boys in the Band.* 11/12, 13, *Citizen Kane; The Magnificent Ambersons.* 11/14, *America at the Movies; The Love Goddesses.* 11/15, 16, *Cherry, Harry, and Raquel; Finders Keepers; Lovers Weepers.* 11/17, 18, *Desperate Living; Female Trouble.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 11/7, *Who'll Stop the Rain; The Big Sleep.* From 11/8, *Magic.*

Bay Cinema, Second Ave nr 32nd (679-0160). *Watership Down.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *The Wiz.*

34th St East, nr Second Avenue (683-0255). *Death on the Nile.*

Eastside, 3rd Ave at 55th (755-3020). *Watership Down.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *A Wedding.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Comes a Horseman.*

Plaza, 58th St, E of Madison (EL 5-3320). *The Wiz.*

Baronet, 3rd Ave at 59th (355-1663). *Autumn Sonata.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Goin' South.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Up in Smoke.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of Heaven.*

Cinema II, 3rd nr 60th (PL 3-0774). Thru 11/7, *Bloodbrothers.* From 11/8, *Slow Dancing in the Big City.*

Gemini I, 2nd Ave at 64th (832-1670). *A Dream of Passion.*

Gemini II, 2nd Ave at 64th (832-1670). *Midnight Express.*

Beekman, 2nd Ave nr 65th (RE 7-2622). Thru 11/7, *The Big Fix.* From 11/8, *Magic.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). Thru 11/8, *No Time for Breakfast.* From 11/9, *Once in Paris.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Death on the Nile.*

72nd St East, nr 1st Ave (BU 8-9304). *Grease.*

Whitney Museum, 945 Madison (794-0600). Thru 11/12, *One-Way Boogie Woogie,* by James Benning. 11/14-19, *Killer of Sheep* (Charles Burnett).

Trans-Lux 85th, at Madison (BU 8-3180). *Interiors.*

UA East, 1st Ave at 85th (249-5100). *National Lampoon's Animal House.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *The Wiz.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Up in Smoke.*

86th St East, off 3rd Ave (AG 9-1144). *Comes a Horseman.*

RKO 86th I & II, at Lexington (AT 9-8900). I. Thru 11/9, *Midnight Express.* From 11/10, *The Wild Geese.* II. *Piranha.*

WEST SIDE

Film Forum, 15 Vandam St (989-2994). 11/9-12, 16-19, *The Wrong Move* (Wim Wenders/Peter Handke).

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 11/7, *Kojiro; Swords of Death.* 11/8, *The Blue Angel; Maedchen in Uniform;* 11/9, *Hour of the Furnaces, Parts I, II, III.* 11/10, 11, *Trash; Performance.* 11/12, *Casanova.* 11/13, *Mr. Hulot's Holiday.* 11/14, *She and He; Floating Weeds.* 11/15, *Jules and Jim; Mado.* 11/16, *Rebellion in Patagonia; Tupamaros.* 11/17, 18, *Dr. Strangelove; The Manchurian Candidate.*

Waverly, 6th Ave at 3rd St (WA 9-8037). *National Lampoon's Animal House.*

8th St Playhouse, 52 W 8th (674-6515). 11/7, 8, *Xala; Boesman and Lena.* 11/9-11, *Dona Flor and Her Two Husbands; The Lacemaker.* 11/12, 13, *Zazie; Adieu Philippine.* 11/14, 15, *Word Is Out; Point of Order.* Every Fri & Sat at Midnight *The Rocky Horror Picture Show.*

Greenwich, 12th at Greenwich (WA 9-3350). *Comes a Horseman.*

Quad, four cinemas at 34 W 13th (255-8800). I. *Interiors.* II. Thru 11/7, *Slave of Love; The Man Who Loved Women.* From 11/8, *Who Is Killing the Great Chefs of Europe?* III. *Up in Smoke.* IV. *Interiors.*

National, Bdway at 44th (869-0950). Thru 11/7, theater closed. From 11/8, *Magic.*

Loews Astor Plaza, Bdway at 44th (869-8340). *The Wiz.*

Loews State I & II, Bdway at 45th (582-5070). I. Thru 11/9, *Death on the Nile.* From 11/10, *The Wild Geese.* II. *Midnight Express.*

Criterion, Bdway nr 45th (JU 2-1796). *Comes a Horseman.*

Victoria, Broadway & 46th (354-5636). *Who Is Killing the Great Chefs of Europe?*

Embassy I, Bdway at 46th (757-2408). *National Lampoon's Animal House.*

Embassy II, III, IV, Bdway at 47th (730-7262). II. Thru 11/8, *Heaven Can Wait.* From 11/9, *Foul Play.* III. *Saturday Night Fever.* IV. *Grease.*

Forum, Bdway at 47th (757-8320). Thru 11/8, *Foul Play.* From 11/9, *Death on the Nile.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Up in Smoke.* II. *The Big Fix.*

Rivoli, 49th & Bdway (CI 7-1635). Thru 11/9, *Piranha.* From 11/10, *Paradise Alley.*

Radio City Music Hall, 6th Ave & 50th (246-4600). *Caravans.* On the stage: "The Nativity."

Guild, 33 W 50th (PL7-2406). *Watership Down.*

Ziegfeld, 141 W 54th (765-7600). Thru 11/14, *The Boys from Brazil.* From 11/15, *Lord of the Rings.*

Festival, 57th nr 6th (757-2715). *Interiors.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 11/7, *The Great McGinty; The Candidate.* 11/8, *A Clockwork Orange; Alphaville.* 11/9, *Chinatown; Farewell My Lovely.* 11/10, *A Special Day; Let's Talk About Women.* 11/11, *One Plus One; The Harder They Come.* 11/12, *The Red Shoes; Capriccio Espagnol* and *Gaite Parisienne.* 11/13, *Christmas in July; California Split.* 11/14, *The Third Man; F for Fake.* 11/15, *Pandora's Box; The Blue Angel.* 11/16, *The Godfather II.* 11/17, *Citizen Kane; The Magnificent Ambersons.*

Playboy, 57th W of 6th Ave (JU 6-4448). *Grease.*

Little Carnegie, 57th St nr 7th (246-5123). *Bread and Chocolate.*

Paris, 4 W 58th (MU 8-2013). *Violette.*

Cinema III, 59th at the Plaza (752-5959). *A Wedding.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 11/7, *A Wedding.* From 11/8, *Magic.*

Regency, Bdway at 67th (724-3700). Thru 11/7, *The Grapes of Wrath; The Oxbow Incident.* 11/8-11, *The Lady Eve; Trail of the Lonesome Pine.* 11/12, 13, *Once Upon a Time in the West; The Rounders.* 11/14-15, *Fun With Dick and Jane; Stage Struck.* 11/16-18, *Twelve Angry Men; The Best Man.* 11/19, 20, *Sunday in New York; A Doll's House.* 11/21, 22, *Cat Ballou; Lilith.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 11/7, *Who Is Killing the Great Chefs of Europe?* From 11/8, *Bread and Chocolate.*

Loews Quad, Bdway at 83rd (877-3190). I. *Grease.* II. *Heaven Can Wait.* III. *National Lampoon's Animal House.* IV. *Up in Smoke.*

New Yorker, Bdway nr 88th (TR 4-9189). *Interiors.*

Midtown–Broadway & 99th (222-1200) (99¢ at all times). Thru 11/7, *Goodbye Girl; House Calls.* 11/8-14, *An Unmarried Woman; Alex and the Gypsy.*

Thalia, 250 W 95th (222-3370). 11/7, *Two Weeks in Another Town; The Revolt of Mamie Stover.* 11/8, 9, *The Apprenticeship of Duddy Kravitz; Hearts of the West.* 11/10, 11, *His Girl Friday; The More the Merrier.* 11/12, 13, *The Virgin and the Gypsy; The Rocking Horse Winner.* 11/14, *Imitation of Life; The Goddess.*

Olympia, Bdway at 107th (865-8128). Thru 11/7, *The Buddy Holly Story; Somebody Killed Her Husband.* 11/8-14, *Who Is Killing the Great Chefs of Europe?; The Medusa Touch.*

(Listings subject to last-minute change)

THE MOVIES

Autumn Sonata–In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Baronet.

The Big Fix–As Moses Wine, an ordinary-man Jewish detective in Los Angeles, Richard Dreyfuss is too cute by half, but he's still the best thing in this incompetent mystery. Roger Simon, adapting his own novel about a plot to discredit a liberal senatorial candidate, has made the story complicated and messy without conveying any real sense of evil. It's a soft, sentimental film, awkwardly directed by Jeremy Paul Kagan, and photographed in smoggy, greasy colors. With Susan Anspach, Bonnie Bedelia and John Lithgow. RKO Cinerama II; thru 11/7, Beekman.

Bloodbrothers–Italian-American hysteria in the Bronx. Richard Gere is a young man trying to find himself, and Tony Lo Bianco is his construction-worker father, whose macho prowess has gone to his head and burned out half his brain cells. Adapted by Walter Newman from Richard Price's novel, the movie is like *Il Trovatore*–all climaxes and not enough shading. With Paul Sorvino and Lelia Goldoni. Robert Mulligan directed-crudely. Thru 11/7, Cinema II.

The Boys from Brazil–Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner *(Patton)* kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. Thru 11/14, Ziegfeld.

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Little Carnegie; from 11/8, Embassy 72nd; Art.

Caravans–Anthony Quinn, Jennifer O'Neill, and Michael Sarrazin in a film adapted for the screen from James Michener's novel. It's about the leader of a nomadic tribe, the daughter of a U.S. senator, and the American attache sent to find her. On the stage: "The Nativity." Radio City Music Hall.

LOVE ON A STOOP

Anne Ditchburn and **Paul Sorvino,** as a ballet dancer and a newspaperman, share their vittles on the stoop of their tenement in **Slow Dancing in the Big City,** a contemporary romance directed by John Avildsen opening November 8 at Cinema II.

Comes a Horseman–Every big-time director commits a grand folly sooner or later, and this movie is Alan J. Pakula's. It's a solemnly high-minded Western with an ecology twist about two small ranchers (Jane Fonda and James Caan) who fight off a greedy cattle baron (Jason Robards) while oil interests scheme to destroy the land. The conflicts are ludicrously stark and finally unbelievable, and the movie's style conforms to a misbegotten ideal of authenticity—parched, underplayed performances, barely audible dialogue, lighting that is often affectedly dim. After 90 minutes of rectitude Jane Fonda finally smiles at Caan and the effect is like that of the sun breaking through clouds. But most of the movie is gray. The muddled screenplay is by Dennis Lynton Clark. Criterion; Trans-Lux East; Greenwich; 86th St E.

Days of Heaven–Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolving. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I.

Death on the Nile–A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot *soberly,* which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Loews Tower East; 34th St E; thru 11/9, Loews State I; from 11/9, Forum.

A Dream of Passion–Melina Mercouri rampages her way through the floridly written role of a famous Greek actress who returns home to play Medea on stage. During the rehearsal period she meets an imprisoned American woman (Ellen Burstyn) who has killed her own children in order to punish her adulterous husband—a real Medea, savage and desperate. The encounter should produce a change in Mercouri but instead it only produces an occasion for more self-display. The movie is a bit much. Written and directed by Mercouri's husband, Jules Dassin. Gemini I.

Foul Play–Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Thru 11/8, Forum.

Goin' South–Jack Nicholson is a scruffy outlaw about to be hanged, and newcomer Mary Steenburgen is a virgin with an inherited gold mine who claims him as her husband. Their Punch-and-Judy life together is occasionally charming and funny, but the material just isn't fresh enough to cause many surprises. Nicholson, who directed the picture himself with a mischievous love of disorder, is obviously having a good time, but the attractive Steenburgen, who pouts and poses a lot, looks trapped in a terribly old-fashioned role. Another beautiful job of cinematography by Nestor Almendros. Coronet.

Interiors–Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Festival; New Yorker, Quad; Trans-Lux 85th.

Lord of the Rings–An animated film by Ralph Bakshi, dealing with a fantasy adventure based on two of the books in J. R. R. Tolkien's trilogy. Opening November 15 at the Ziegfeld.

Magic–Anthony Hopkins stars as a ventriloquist who uses the brash, abusive voice of his dummy to express his own hidden fears, yearnings, and hatreds. Ann-Margret stars as a woman who seeks to recapture her lost illusions, and Burgess Meredith is the agent who first recognizes the dummy's destructive tendencies. Opens November 8 at National, Beekman, Paramount, and Gramercy.

Midnight Express–The true story of Billy Hayes, an American student arrested in Turkey in 1970 for drug possession (hash) and sentenced to years of torment in an Istanbul prison. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. It's also violently and irrationally anti-Turkish (without exception Billy's Turkish fellow prisoners, as well as the guards, are subhuman). It seems to be a gigantic cautionary tale for middle-class tourists: Don't get caught. Starring newcomer Brad Davis and featuring John Hurt, Randy Quaid, and Mike Kellin. Alan Parker directed. Gemini II; Loews State II.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Waverly; U.A. East.

No Time for Breakfast–Only Annie Giradot's appealing toughness and gallantry save this French sudser from total banality. It's a humorless, insufferably noble portrait of an upper-middle-class Parisian doctor who tries to satisfy the demands of career, husband, lover, and snippy children. Then she gets cancer. Jean-Louis Bertucelli directs stiffly, wasting good actors like François Perrier, Jean-Pierre Cassel, and Isabelle Huppert. Thru 11/8, 68th St Playhouse.

Once in Paris–Wayne Rogers, Gayle Hunnicutt, and Jack Lenoir in a film written and directed by Frank D. Gilroy, tells of an American screenwriter's first trip to Paris, his involvement with a French chauffeur, and an English woman. Opens November 9 at the 68th Street Playhouse.

Paradise Alley–Sylvester Stallone's film about boxing which he has directed and stars in, opening November 10 at the Rivoli.

Slave of Love–It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. Film takes long to come to a boil, but is worth the wait. Thru 11/7, Quad.

Somebody Killed Her Husband–A romantic thriller starring Jeff Bridges and Farrah Fawcett-Majors set in New York. Niftily directed by Lamont Johnson, the movie is good fun. But let's get to the point: Though Farrah is likable enough—shy and unassuming—she falls back on hurt-bunny adorableness when she doesn't know what to do, which is often, her voice is thin and bodiless, and she's always smiling, even when she's sad. God knows the teeth are dazzling, but she'll never be an actress until she uses her *eyes.* Couldn't Bette Davis give her a few acting lessons? Thru 11/7, Olympia.

Up in Smoke–The comedy team of Cheech and Chong try to get high and stay high in a genial, casually lousy pothead farce set in Los Angeles. Without jobs, plans, ambitions, or responsibility, they devote themselves to dope and seem as happy as Henry Miller's scruffy expatriates in *Tropic of Cancer.* As you watch this often funny film, you sink into the disreputable comforts of slobbiness. Written by the two comics and directed by their record producer, Lou Adler. D.W. Griffith; Loews Cine; RKO Cinerama I; Quad.

Violette–Based on a true story (from the early thirties) about an 18-year-old Parisienne who poisoned her father and stole his money. The child of repressed and hypocritical lower-middle-class parents, Violette sneaks out of the house at night in her lipstick and black furs (she looks like a hooker in a Brassai photograph) and searches for adventure. But in Claude Chabrol's perversely muted and ironic film, starring Isabelle Huppert, Violette doesn't have a good time even when she sins. With Stéphane Audran and Jean Carmet. Paris.

Watership Down–Film based on Richard Adams's book focusing on a warren of rabbits who are forced to abandon their habitat to seek a safe new one. Directed by Martin Rosen, animated, features the voices of Ralph Richardson, Harry Andrew, Denholm Elliot, and the late Zero Mostel. Guild; Eastside; Bay Cinema.

A Wedding–Two large families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnaz, Jr. and Mia Farrow. Sutton; Cinema III; thru 11/7, Paramount.

Who Is Killing the Great Chefs of Europe?–Robert Morley is in savage good form as a heartless and witty publisher of a London gourmet magazine in this formula romantic thriller starring George Segal and Jacqueline Bisset. It seems the chefs are being knocked off in the style of their most famous recipes: The chef good with meats is roasted, the sea food genius is drowned in a lobster tank, etc. Most of it is crudely done, but see it for Morley's passionate theatricalism. Screenplay by Peter Stone. Direction by Ted Kotcheff. Thru 11/7, Embassy 72nd; from 11/8, Quad; 11/8-14, Olympia.

The Wild Geese–Richard Burton, Roger Moore, Richard Harris, Hardy Kruger, and Stewart Granger in a film about a group of mercenary soldiers who attempt to rescue the imprisoned leader of an emerging African nation. Directed on location in England and Africa by Andrew V. McLaglen. Opens November 10 at Loews State I and RKO 86th St I.

Who'll Stop the Rain–A scary, taut, bitterly sardonic fable about heroin smuggling in the Vietnam period, adapted from Robert Stone's novel *Dog Soldiers.* Michael Moriarty and Tuesday Weld are only moderately effective as an ordinary couple who fall into crime, but Nick Nolte gives a smashing star performance as a psycopathic but gallant ex-Marine. Adaptation by Stone himself and Judith Rascoe. Direction by Karel Reisz. Thru 11/7, Art; Gramercy.

The Wiz–Monstrously overproduced and underfelt all-black musical version of *The Wizard of Oz.* Diana Ross, singing and acting well in a basically synthetic role, is Dorothy—not a teenage girl but a 24-year-old Harlem schoolteacher afraid of life. She travels through Oz (a half-realistic, half-fantastic New York) looking for the Wiz (Richard Pryor) and accompanied by the Scarecrow (high-voiced Michael Jackson), the Tin Man (Nipsey Russell), and the Lion (Ted Ross). Tony Walton's huge sets serve mainly as static backdrops, and director Sidney Lumet can't seem to find a place to put the camera. The gigantic production numbers are shot from so great a distance that we can't see dance movement. *The Wiz* is a Radio City Music Hall version of soul. With Lena Horne and Mabel King. Loews Astor Plaza; Plaza; Loews Orpheum; Murray Hill.

Theater

ON BROADWAY

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie,* as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-0246).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Imperial, 249 W 45th (265-4311).

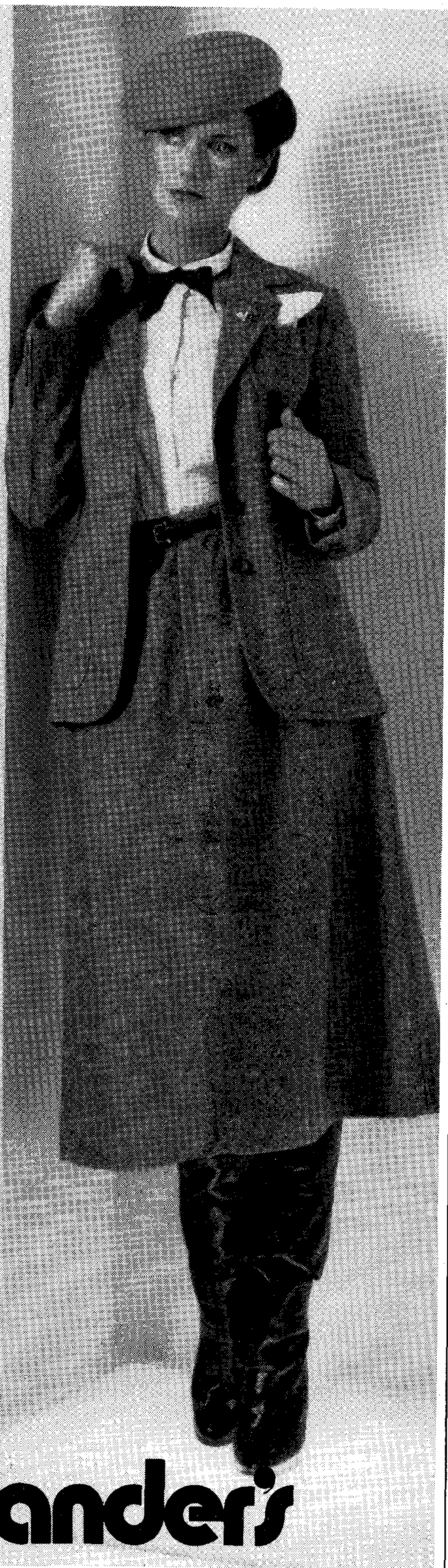
A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who based it on Doyle's writings. Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein



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the laughs are supposed to lull you into a false security. The plot, however, is impossible. With John Wood, Marian Seldes, and Richard Woods. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Eubie!–Based on songs by Eubie Blake, revue is a nice old-fashioned black musical of the kind we could have seen with rapture on Broadway some four or five decades ago. There is talent here and there is fun to be had. But if you can get into *Ain't Misbehavin'* you can see the same sort of thing brought brilliantly up-to-date. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 215 W 49th (541-6490).

First Monday in October–High-minded hokum about the first woman justice of the Supreme Court. Henry Fonda plays a dyed-in-the-wool liberal and Jane Alexander, the much younger, nobly conservative new justice. Rather than explore the social and psychological problems this might give rise to, the play falls back on a tried-and-true formula: inveterate antagonists having at each other until they arrive at warm mutual respect laced with a hint of, shall we say, an impossible love. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 11/11, Majestic, 247 W 44th (246-0730). Moving 11/14 to ANTA, 52nd & Bdway (CI 6-6270), where it will play Tues thru Sun at 8, mats Wed & Sat at 2, Sun at 3, thru December 9.

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

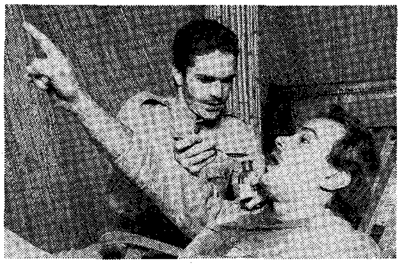
The Inspector General–The Rumanian director Liviu Ciulei has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as the most studiedly expressionistic, deliberately over-stylized theatrical rigamarole, with the result that a satire on human folly emerges as a biteless ballet for automatons. A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette, and Thomas Toner's dignifiedly crooked judge do not lose sight of the truths that are being travestied. Thru 11/19. Tues thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Circle in the Square, 1633 Bdway (581-0720).

King of Hearts–A very bad movie which became a cult film has now been made into an even worse musical. Joseph Stein's book follows the movie's idiotic plot fairly faithfully, and heaps on the surefire ingredient of an adorable booby hatch such further favorites as a make-believe whorehouse and a fantasy circus. Even poorer—in fact, dreadful—is Peter Link's music. Broadway show tunes are totally outside his ken. Ron Field's staging is inept and his choreography is scarcely better. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Minskoff, Bdway at 45th (869-0550).

The King and I-Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show-A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 5 p.m. perf on Sun. Cort, 138 W 48th (489-6392).

SAY "AHHH-HH"



Josh Clark and **Benjamin Kendrickson** in a scene from Simon Gray's play **Rear Column** which tells of five Englishmen stationed at an isolated camp in the Congo. Tues thru Fri & Sun at 7:30; Sat at 6:30 & 10; Sun at 3 p.m. 11/7-12/10, at the Manhattan Theater Club, 321 East 73rd Street (472-0600).

Oh! Calcutta!-Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century-Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Platinum-Alexis Smith stars in a new musical with book by Will Holt and Bruce Vilanch, described as a charade about Hollywood's Sunset Strip and the recording industry, with the focus on a fading film star who tries to recapture her plummeting career by becoming a recording artist. Music by Gary William Friedman. With Lisa Mordente, Richard Cox, and Damita Jo Freeman. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Mark Hellinger, 51st & Bdway (PL 7-7064).

Runaways-A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute-Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz-Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory-*Mad Dog Blues* by Sam Shepard, directed by Shan Covey. 11/10-12, 17-19, 12/1-3, at 9 p.m. Bill Manhoff's *The Owl and the Pussycat*, 11/10-12, 17-19, 12/1-3, 8-10, 15-17, 29-31, at 7 p.m. $3. Academy Arts, First Ave at 51st (486-1431).

All That Flapdoodle-*Village Wooing*, and *How He Lied to Her Husband*, two light comedies by George Bernard Shaw, directed by Fred Sanders, with Lillian Silverstone, Richard Hall, and Hugo Napier. Thurs thru Sun, 11/9-12, 16-19, at 8 p.m. $3. AMDA Studio One, Ansonia Hotel Bway at 73rd (473-8492).

The Amazing Salami-Written and directed by D.E. Scanlan, a farcical-metaphysical method of theater to explore the area between reality and imagination. Thurs thru Sat at 8, Sun at 3, thru 11/19. $3. Actors Alliance, 124 W 60th (LO 7-9376).

American Dance Machine-A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

Are You Now Or Have You Ever Been-Eric Bentley's play of the Hollywood witch-hunt of the 50s. With Jerry Ver Dorn, David Barker, Benjamin Bettenbender, and Robert Nichols. Promenade Theater, Bdway at 76th (799-7690).

As You Like It-Directed by Eric Hoffman. 11/10-12, 17-19, 23-26 at 8; 11/11, 18 at 2 p.m. $3. Stage 73, 321 E 73rd (222-3581).

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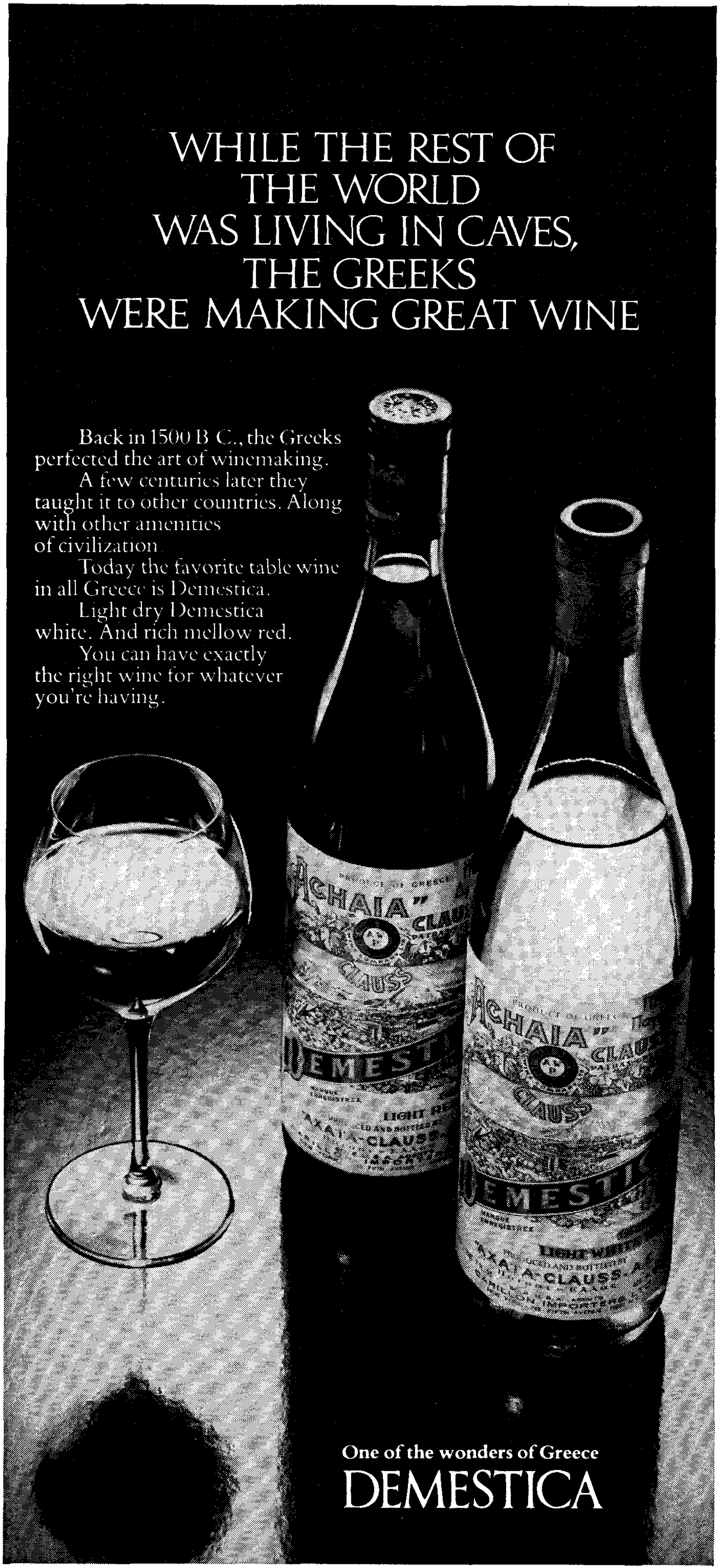

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AROUND TOWN

The Benz–A musical comedy by Gayther Myers about an older woman and her young lover. 11/10-12, evenings at 8; Sundays at 3 p.m. $3. The Wooden O, 335 W 38th (874-6147).

Bosom Buddies–Sharon Tipsword's new comedy, directed by Shan Willson. Wed thru Sun at 8 p.m. thru 11/19 (single mat 11/9 at 2:30). $3. Three Muses Theater, Ansonia Hotel, Bdway & 73rd (582-4240).

The Boys in the Band–Mart Crowley's drama. 11/10, 11, 17, 18, 24, 25 at 8:30. Encore Studio, 415 7th St (837-0647).

The Breadwinner–W Somerset Maugham's comedy. 11/10-12 at 8 p.m. High Star Plyhse, Lincoln Square Arts Guild, 150 W 68th (595-4767).

A Broadway Musical–Musical about a Broadway musical by Charles Strouse and Lee Adams. With Julius LaRosa, Helen Gallagher, Gwyda DonHowe, Larry Marshall. Directed and choreographed by George Faison. Tues thru Sat at 8; Sun at 7, thru 11/19. $7.95. Riverside Theater, 490 Riverside Drive (864-2929). (From 11/24, will be playing *on* Broadway, at the Lunt-Fontanne Theater, 205 W 46, JU 6-5555)

Brother Champ–New play by Michael Kassin about a convict-turned-boxer and his search for dignity; directed by J. Herbert Kerr. Thurs thru Sun at 8 p.m. thru 11/12. West Side Airlines Terminal, 42nd St & 10th Ave (279-4200).

Buried Child–A new play by Sam Shepard, directed by Robert Woodruff, telling of mysterious vegetables, a young man's inheritance, and the fierce conflict between a boy's roots and his future. Thurs thru Sun, at 8 p.m. thru 11/12. $2.50. Theater for the New City, 162 Second Ave **(254-1109)**.

Clara Bow Loves Gary Cooper–Story of the jazz age and of the little actress from Brooklyn who captivated the movie industry. Thurs thru Sun at 8 p.m. thru 11/19. $2.50. Theater for the New City, 162 Second Ave (254-1109).

CSC Repertory–Shakespeare's **Hollow Crown Trilogy**—*Richard II, Henry IV,* Parts I & II, in rotating repertory thru 12/17, Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Double Bill–William Packard's *War Play* and *Ty Cobb,* directed by Mark Jeffrey Harrison. Thurs thru Sun at 8:30, 11/9-19. Wed thru Sun, 11/22-26. $3. St. Clement's, 423 W 46th (246-7277).

Drama Committee Repertory–Stephen Crane's *The Blue Hotel* & *The Monster,* Sun, 5 & 8 p.m. Mon & Tues, 8 p.m. thru 12/31. Gogol's *The Nose* and *Marriage,* Wed & Thurs at 8; Fri & Sat at 10:30, 11/8-21 $3 17 W 20th (929-8377).

Drinks Before Dinner–Christopher Plummer stars in a new play by E. L. Doctorow, which takes place in a fashionable New York City apartment where seven people are gathered for a dinner party. With Charles Kimbrough, Zohra Lampert, James Naughton, Virginia Vestoff. Directed by Mike Nichols. Newman/Public Theater, 424 Lafayette St (677-6350).

Enemy of the People–Ibsen's play about a scientist who refuses to compromise his ideals. Directed by Richard Cole. Thurs thru Sat at 8; Sun at 5, thru 11/19. $3. NYTE Arena, 62 E 4th St (477-4120).

The Entertainer–A play about a second-rate English music hall vaudevillian, by John Osborne, with music by John Addison. Thru 11/11, Wed thru Sat at 8 p.m. $3.50. Little Church Around the Corner, 11 E 29th (679-7174).

Faces of O'Neill–*A Wife for a Life; Before Breakfast;* and *Where The Cross Is Made,* directed by Michael Alexander Fri & Sat at 10 p.m. Sun at 4 p.m. thru 11/19. Nameless Theater, 125 W 22nd (989-2251).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7 Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Four One-Acts Tonight–Tad Mosel's *Impromptu;* Eugene O'Neill's *Moon Over the Caribees;* Susan Glaspell's *Suppressed Desires;* Tom Rodman's *Little Battles.* Thurs thru Sat at 8; Sun at 3 p.m. 11/9-26. $3.50. American Theater Arts, 133 MacDougal St (777-2571).

The Gingham Dog–Lanford Wilson's play, directed by Judy Kay Tate. 11/9-12, 16-19, 24-26, at 7:30 p.m. $3. Nameless Theater, 125 W 22nd (869-3530).

Glorious Morning–Patrick Meyer's play with Tanya Berezin, Jonathan Hogan, Nancy Snyder, Douglass Watson, and James Ray Weeks. Thru 11/19. Circle Repertory, 99 7th Ave So (924-7100).

The God of Vengeance–*Sholem Asch's work, set in* a large Polish city at the turn of the century 11/9-26. Thurs thru Sat at 8; Sun at 2 p.m. $3. Henry St Settlement, 466 Grand St (766-9334).

La Gran Decision–Women's lib comedy by Miguel *Mihura, set in turn-of-the-century Spain. In Spanish,* directed by Max Ferra, starring Gilda Miros. Fri, Sat & Sun at 8 p.m. mat Sun at 4 p.m. $5. INTAR, 420 W 42nd (279-4200).

Hard Hats and Stolen Hearts–Romantic satire set in northern Alberta. Thru 11/19 at 8 p.m. $5. The Performing Garage, 35 Wooster St (966-3651).

The Hasty Heart–Comedy-drama by John Patrick, directed by Nell Robinson, Wed thru Sat at 7:30, Sun at 2:30. Thru 11/19. $3. Skylight Theater, 5 W 30th St (564-0692).

Hay Fever–Noel Coward's play 11/10-12, 17-19, 24-26, 12/1-3, at 8 p.m. $3. 47 Bond Street Gallery (475-3899).

Heart Melodies: The Poetry of Langston Hughes–Adapted and acted by Jon S. Patterson. Mon thru Fri at 1:15 p.m. (Bring your lunch), thru 11/17 $1.50. Mezzanine of the Hotel Diplomat, 108 W 43rd (221-9088).

I'm Getting My Act Together and Taking It on the Road–This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer Tues thru Fri at 8; Sat & Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m., Fri & Sat at 7:30 & 10 p.m., mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

The Inheritors–Sholem Aleichem's comedy about the trials and tribulations of heirs apparent. Folksbeine Plyhse, 123 E 55th (755-2231).

Jean Cocteau Repertory–Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters,* written in 1608; Percy MacKaye's *The Scarecrow;* Eugene Ionesco's *Exit the King.* Bouwerie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia–A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m. Thru 12/17 $3. West Side Repertory, 252 W 81st (666-3521).

Leonce and Lenap–Georg Buchner's comedy of mistaken identity Thru 11/11, Wed, Thurs, Sat at 8; Fri at 8:30. $3. West Park Theater, 165 W 86th (877-1671).

The Lesson–*Eugene Ionesco's play starring Joseph* Wiseman and Didi Conn. Followed by a film, *The California Reich,* about the Nazi Party in the U.S. today Thru 11/18, Harold Clurman Theater, 412 W 42nd (279-4200).

Long Day's Journey Into Night–Eugene O'Neill's play, directed by Sonia Moore. Thurs thru Sat at 8; Sun at 2 p.m. 11/9-12/17 $6. Greenwich Mews Theater, 141 W 13th St (755-5120).

Los Cuatro de Chile–Musical comedy in Spanish by Duvauchelle. 11/14, 15, 16 at 8. Gramercy Arts Theater, 138 E 27th (889-2850).

The Lucky One–A.A. Milne's play Fri & Sat at 10 p.m. Sun at 3 p.m. 11/10-12/2. $3. New Shandol Theater, 137 W 22nd (675-3384).

A Marriage of Convenience–Norman Beim's comedy about politics and gay rights. Mon thru Thurs at 8 p.m. thru 11/9. Troupe Theater, 335 W 39th (244-9699).

Medea–Euripides tragedy 11/9-12, 16-19. Thurs thru Sat at 8; Sun at 7:30 p.m., Directed by John McPeak. Church of the Good Shepherd, 240 E 31st (535-8242).

Mrs. Dally Has a Lover–*William Hanley's play Thurs* thru Sat at 8 p.m. thru 11/25. $3. 236 W 78th (595-0850).

Music-Hall Sidelights–Directed by Garland Wright, play revolves around Colette's short stories about *her life on tour during her music-hall days around* 1908. Wed thru Sat at 8 p.m. mats Sat & Sun at 3 p.m. $4. Lion Theater Company, 422 W 42nd (736-7930).

Mutual Benefit Life–A new play by Robert Patrick, directed by Norman Rene, with Lewis Arlt, Randy Danson, Julie Hagerty, and John Shearin. 11/8-12, at 8 p.m. Sundays at 3 p.m. $3. Production Company, 249 W 18th (691-7359).

New York City Stage Company–Shaw's *Pygmalion,* Chekhov's *Uncle Vanya,* Coward's *Hay Fever,* Nichols's *Joe Egg,* Wed thru Sun at 8 p.m., Sat mat at 2:30. $4. Park Royal Theatre, 23 W 73rd St (877-0984).

The Pajama Game–Book by George Abbott & Richard Bissell; music and lyrics by Richard Adler & Jerry Ross. Musical hit of 1954, presented with full orchestra. 11/9-11, 16-18, Thurs thru Sat, at 8; Sat mat at 2:30. Directed by Joe Sutherin. Choreography by Edmond Kresley St Bart's Plyhse, Park & 50th (PL 1-1616, ext.49).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. *Peter Bennett directs. Tues thru Fri at 8 p.m.* Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

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AROUND TOWN

Picnic–William Inge's drama set in a small midwestern town. 11/10-12, 17-19, at 8 p.m. 11/11, 18 at 3 p.m. $2.50. Trinity Lutheran Church, 168 W 100th (724-7192).

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWU, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Thru 12/17. Roundabout/Stage One, 333 W 23rd (924-7160).

Playboy of the Weekend World–Emlyn Williams in a new solo entertainment adapted from the comic short stories of H.H. Munro (Saki). From 11/14, Playhouse, 357 W 48th St (541-9820).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Rebel Without a Cause–Directed by Nick Swyrydenko. Thurs thru Sat at 8; Sun at 5 p.m. 11/9-12/3. $3. NYTE, 62 E 4th St (477-4120).

Repertorio Espanol–*Bodas de Sangre, La Revolucion, La Celestina, La Dama duende, Los soles Truncos, Jardin de Otono, & Te Juro Juana Que Tengo Ganas* In Spanish in rotating repertory. For dates and time call Gramercy Arts Theater, 138 E 27th (889-2850).

A Seagull Crossed My Mind–Play by Miranda McDermott, directed by Franklin Engel. 11/9-12, 14-19, 11/21. $2.50. New Media Studio, 350 E 81st (249-9872).

Shadow and Substance–Paul Vincent Carroll's drama, directed by Thomas Luce Summa. Thru 11/12, Sun mat at 3; evenings at 8; Heritage Theater, National Arts Club, 15 Gramarcy Park So (228-0900).

She Stoops To Conquer–Oliver Goldsmith's comedy, directed by Anthony Solter. Thurs thru Sat at 8 p.m. Thru 11/11. The Gathering Pl., 150 W 26th (924-6988).

Soho Rep–Michel de Ghelderode's *Miss Jairus.* Jean Giraudoux's *Amphitryon 38.* Soho Rep, 19 Mercer St (925-2588).

Sparrow in Flight–A new musical based on the life of Ethel Waters written by Charles Fuller, based on a concept by Rosetta LeNoire. Thurs thru Sat at 7:30, Sun at 3 p.m. 11/9-12, 16-19, AMAS Repertory, 1 E 104th (369-8000).

Stargazing–Michael Ayr, Debra Mooney, Timothy Shelton, and Nancy Snyder in a comedy that begins the Late Show Series here. Daniel Irvine directs. At 11 p.m. Circle Rep, 99 7th Ave So (924-7100).

St. Mark's Gospel–Alec McCowen recites the complete text of *The Gospel According to St. Mark* (King James version). Thru 11/12. Playhouse Theater, 357 W 48th (541-9820).

Story Time and Magic Time–Stan Edelman's play, directed by Anita Khanzadian. Thurs thru Sun, 11/9-12, at 8 p.m. $3. American Renaissance Theater, 112 Charlton St (929-4718).

The Tennis Game–George W. S. Trow's play which uses tennis as a metaphor in tracing the changing life-styles in American society over three generations. Directed by Timothy Mayer. Wed thru Sat at 8; mats Sat & Sun at 2 p.m. Thru 11/26. $7. South St Theater, 424 W 42nd (279-4200).

Thighs–A comedy by Trish Soodik about eight women in a typical health club. Tues thru Sun at 7:30, mat Sun at 4:30. Thru 11/12. 18th St Playhouse, 145 W 18th St (375-5423).

13th St Repertory–Israel Horovitz's *Line,* Thurs & Fri at 7:30, Sat at 10 p.m. Horovitz's *The Indian Wants the Bronx.* Sun at 9:30. Alan Rossett's *Double Dreamburger,* Thurs & Fri at 10; Sat at 7:30. Brother Theodore entertains, Sat at midnight. *Success!,* a musical by Steven Matay, Sun thru Tues at 7:30. 13 St Theater, 50 W 13th (741-9282).

The Triumph–Meyer Odze and Jerry Krell's play, based on Galbraith's political satire on the games nations play. 11/8-12, 15-19 at 8 p.m. $3. St. Clements, 423 W 46th (246-7277).

Troupe Repertory–Thru 11/9, Mon thru Thurs, Norman Beim's *A Marriage of Convenience;* Lanford

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AROUND TOWN

Wilson's *Ludlow Fair;* Paul Zindel's *The Ladies Should Be in Bed.* G.B. Shaw's *The Man of Destiny* and *Annajanska, the Bolshevik Empress.* Three one-acters by Stan Lachow: *The Old Woman, If I Were the Only Boy,* and *Double D.* 11/10-26. Phone for times. The Troupe, 335 W 39th (244-9699).

Two Sides of Up and Down–Frederick Pearl's *The Tulip Tree,* and Donald Kvares's *Mrs. Minter.* Fri & Sat at 8; Sun mat at 3. Thru 11/12. Royal Court Repertory, 301 W 55th (997-9582).

Ultraje–Estrella Artau and Herminio Vargas have written this play which focuses on the kind of rape performed by governments, classes, economics, religions, and ideas. In English. Thurs thru Sun at 9 p.m. Thru 11/19. Free. La Mama C.E.T.A., 74a E 4th St (475-7710).

The Unicorn in Captivity–Mel Arrighi's play of idealism and loyalty set in the political area. Directed by Ted Story. Thurs thru Mon at 8 p.m. mats Sun at 3 p.m. $3. Thru 11/27, Impossible Ragtime Theater, 120 W 28th (243-7494).

The Vampire and the Dentist–Musical farce by Weldone Irvine. From 11/9. $5. Billie Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Victoria's Closet–19th century erotica by Laurence Carr with material by Oscar Wilde, Aubrey Beardsley, Mark Twain, Frank Harris, others. 11/10-13, 17-20, 24-27. $2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

Waiting for the Dough–A new play by Lawrence Willette. Thurs thru Sat at 11 p.m. 11/9-25 (no perf on Thanksgiving). $3. Westbeth, 151 Bank St (691-2272).

Winning Isn't Everything–Lee Kalcheim's play. Wed thru Sat at 8; mats Sat & Sun at 3 p.m. 11/8-12/10. $6. Hudson Guild, 441 W 26th (760-9847).

Woman of Iron–Maxim Gorky's drama, set in Russia on the eve of the Revolution, directed by Isaac Schambelan. 11/13-15 at 8 p.m. 11/11 at 10 p.m. $2.50. Shelter West, 15 Vandam St (675-0498).

Women and the Family System–*Daughters,* written and directed by Clare Coss, Sondra Segal, and Roberta Sklar, plays 11/8, 9, 10, 18, 19, 25; 12/2, 3, 6, 7, 8. *Sister/Sister,* by the same people enters the repertory 11/11, and plays 11/12, 15, 16, 17, 26, 29, 30, 12/1, 9, 10. At 8 p.m. Interart Theater Annex, 552 W 53rd (279-4200).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 12:30 to 6:30 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Ambrosia–115 E 60th. Candle-lit art-deco restaurant, with pianist Keith Ingham playing nightly, Mon thru Sat, all the songs one likes to hear. Closed Sundays (838-6662).

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

The Balalaika–300 E 24th. Russian nightclub-restaurant. Singer Emil Gorovets and other Russian entertainers start their stuff at 9:30 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Brandy's II–84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

AROUND TOWN

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette–890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid–48th St & Lex. Thru 12/31, "Latin Fire," a fantasy revue, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30. Closed Mon (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment featuring Alicia Bridges 11/10, 11. Closed Sundays (755-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. Entertainment & disco dancing to the music of the Cotton Club Orchestra. Two shows nightly at 10:30 p.m. & 1 a.m. Showcase every Tuesday. (MO 3-7980).

Dangerfields–1118 First Ave. Rodney Dangerfield continues his search for respect, thru 11/11 at 9:30 & 11:30. Monte Rock III & his revue 11/13-23. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge–1115 Third Ave. Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

El Sultan–151 E 50th. Looks like a harem and features four belly dancers and a Middle Eastern band in continuous performances from 9 till 4 a.m. Closed Sundays (753-3429).

Hippopotamus II–405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. The Tommy Furtado Trio plays Tues thru Sat, and the Bernie Leighton Quartet, Sun & Mon evenings (838-8384).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Les Maryeurs–Madison at 77th. Terry Hammond entertains, Tues thru Sat, 8:30 p.m. to 1 a.m. (628-3333).

Once Upon a Stove–325 Third Ave. Singing waiters & waitresses, & Fri & Sat, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. On Tuesday nights the evanescent Mississippi bell, Dardenelle, plays piano and vibes with astonishing vigor, and sings with a worldly sweetness that has all but disappeared from popular singing (683-0044).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a revue with seven chorus girls and five chorus boys. Thru 12/31. Between & after shows—Disco-dancing to a light show (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roseland–239 W 52nd. Ballroom open for dancing Wed and Fri, from 5:30; Thurs & weekends from

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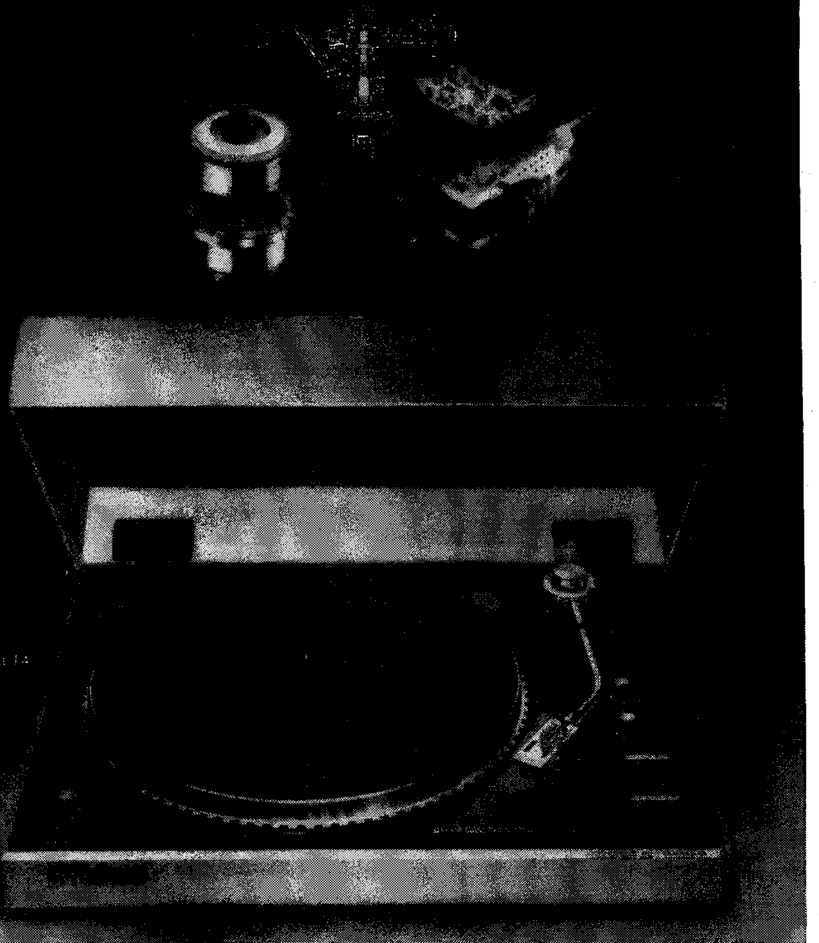

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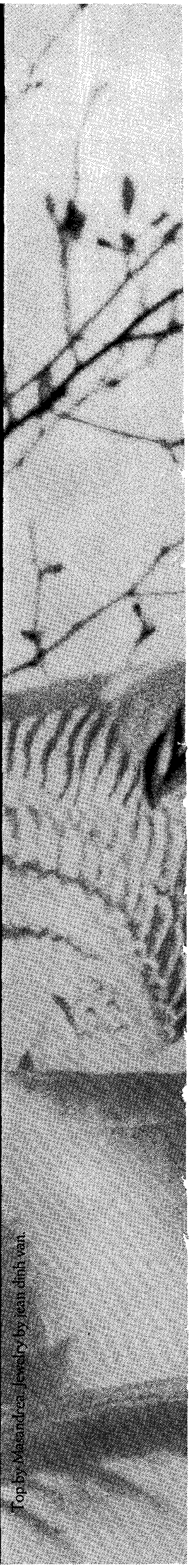

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2:30. American and Latin bands. Midnight disco Wed, Fri, Sat. Dance class & show Wed night (Cl 7-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 11/25, Miss Christian Cooper with songs, dance routines & comedy at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Touches–190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30. **Bemmelmans Bar:** Barbara Carroll plays piano Mon thru Sat from 9 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** A very ritzy joint, and the trio that plays for dancing is also worth listening to. The reason: seven-string guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with Jan Kelly, nightly, except Sun, from 9:30 to 1:30 a.m. thru 11/18. **The Falstaff Room:** Singer-pianist Judy Keithley, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

Waldorf-Astoria, 49th St & Park Ave (355-3000). **Peacock Alley Lounge:** Cole Porter melodies played on his own piano, Tues thru Sat, 7:30 to 12:30 a.m. by pianist Jimmy Lyon.

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Ali's Alley–77 Greene St. On Monday nights, Jaki Byard and the Apollo Stompers, a 17-piece band plus tap dancer and singers, provides one of the most enthralling evenings of big band jazz you can hear these days. The arrangements are fresh and witty and most of the young players solo with spirit; Byard is the perfect host (226-9042).

Arthur's Tavern–57 Grove St. On Monday nights, 9:15 until 1 a.m., this cozy neighborhood bar rings with the vigor of amateur Dixieland; in its 18th year, it's the longest running gig in New York, and always packed. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

The Ballroom–458 West Bdway. Portia Nelson & Steve Ross salute Cole Porter 11/7-18, Tues thru Sat at 8:30 & 10:30 p.m. (673-9121).

Beefsteak Charlie's–Fifth Ave & 12th St. Thru 11/11, Sonny Stitt and Nina Sheldon. 11/15-18, Teruo Nakamura and the Rising Sun (675-4720).

The Bottom Line–15 W Fourth St. 11/7, 8, Dr. John and Alicia Bridges. 11/10, 11, Rory Gallagher. 11/12, 13, An Evening with Capt. Beefheart (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano. 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter is fast becoming a landmark, having established herself as a near-permanent resident of this famous restaurant-boite. She sings standards and originals, and she's swinging and irreverent way beyond her 83 years. Rose Murphy, she of the chichichis, comes in on Sundays (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Genuine New Orleans restaurant. Vic Dickenson, whose lithe, swaggering trombone has been a jazz verity for half a century, leads a trio with piano and drums (687-1860).

Entrance–227 E 56th. Don de Natale stars in "Dancin Disco," a revue at this new restaurant/cabaret/discotheque. The twin Hill Sisters are featured. Thru November (421-5511).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Great Aunt Fanny's–340 W 46th. Pianist/singer Gladys Easter is currently celebrating her fourth year here and plays Wed thru Sat from 9:30 til closing. In the heart of the theater district (765-7374).

Gregory's–First Ave at 63rd. Mondays, this very handy bar with an exceptional juke box, presents Al Haig, one of the masters of modern jazz piano; Chuck Wayne, the fleetest of bop guitarists, comes in on Tues, and his former partner in duets, guitarist Joe Puma, joins with pianist Hod O'Brian for the rest of the week. Alicia Sherman sings with them on Sundays (371-2220).

Hopper's–6th Ave at 11th St. Every night but Sunday, singer Carol Sloane takes the stage with a trio; she's an original with a perky, forthright delivery, imagination, a diverse repertoire, and a voice just luscious enough to get the most out of ballads (260-0250).

Hors d'Oeuvrerie–One World Trade Center. Tues thru Sat, pianist Russ Kasoff from 4:30; the Al Gafa Trio from 9:30 until 1 a.m. Sun, Roger May Trio, from 4 to 11:30. Mon, Russ Kasoff and Roger May Trio, 7:30 until 12:30 (938-1111).

Jazzmania Society–14 E 23rd. The atmosphere is unbeatable—it's a penthouse loft—and the jamming engaging. There are also musician lectures and swap nights—call for details (477-3077).

Jimmy Ryan's–154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Lone Star Cafe–Fifth Ave at 12th. Texas food and entertainment, Mon thru Sat, 9:15 to 3 a.m. Sun, 8:30 to 2 a.m. (242-1664).

Los Madriles–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. (582-3193).

Michael's Pub–211 E 55th. Singer/pianist Freddy Cole here through 12/2. Performances begin 9:15 with three sets nightly. Woody Allen continues to hold forth on Mondays (PL 8-2272).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Ricardo Roda entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's–141 E 57th. English-type restaurant, with music nightly by singer/pianist Danny Deaver or Elaine Francis, from 6 p.m. to midnight (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's–160 E. 48th. Supper club with split level room for dancing. The Michael Spavack band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End–149 Bleecker St. 11/7, Baird Hersey and the Year of the Ear. 11/8, Robert Benjamin Band. 11/9-11, Tom Paxton and Bob Gibson (673-7030).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too–1576 Third Ave, nr 88th. Mon, Jazz A Cordes; Wed, the Lynn Oliver Swing Band; Thurs, the Sol Yaged Quartet; Tues, the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies. Saturday Night Stompers on Sat (876-0440).

Reno Sweeney–126 W 13th St. Laura Branigan 11/7-12 & Jenifer Smith 11/7-9. Also, Zora Rasmussen sings here Sat nights at 12:55 a.m. 11/14-19, 21-26, Gotham, a male group (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

The Sea Breeze–27 W 72nd. Seafood establishment, with singer/pianist Edward Linderman entertaining Tues thru Sat from 8 p.m. on (595-2534).

Seventh Avenue South–21 7th Ave So. Jazz nightclub. 11/9-12, Rene McLean, a fine tenor saxophonist is at the helm of a vigorous quartet (242-4694).

StoryTowne–41 E 58th. 11/8-11, 11/15-18, Gerry Mulligan and his new big 13-musician band make their debut here with a brand new concept. Shows at 9:15 & 11:30 nightly; three shows on Saturday (PL 3-1755).

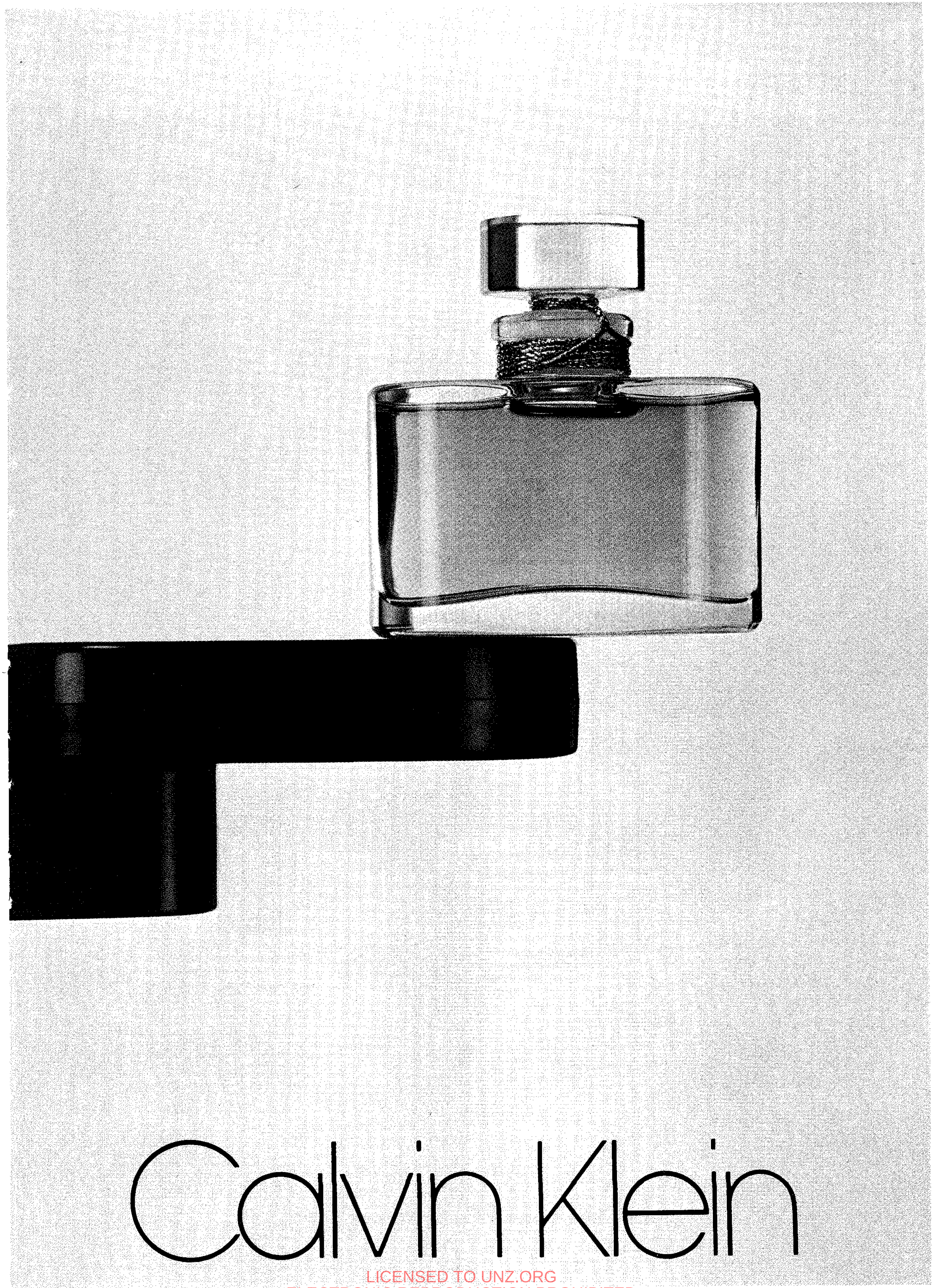
Sweet Basil–88 7th Ave So. Ron Carter, the most accomplished bassist of his generation returns with his piccolo quartet (so named because he plays the piccolo bass) thru 11/11; it's the house favorite and crowds gather early. (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Gina Gilardi. Closed Sun (947-8940).

Tre Amici–3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Le Vert-Galant–109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district, Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Village Vanguard–178 7th Ave So. Thru 11/12, trumpeter Woody Shaw presides with a lean, hungry quintet, including saxophonist Carter Jefferson. On Mondays, there's a new big band co-led by the superb bassist Sam Jones and the increasingly impressive young trumpeter, Tom Harrell. (255-4037).



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Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. ***(S.B.)*** Seymour Britchky. ***(G.G.)*** Gael Greene. The code: **AE,** American Express; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge; **V,**Visa.

Highly Recommended

Auberge Suisse–Citicorp Bldg. 153 E. 53rd. The setting is modern and cool, and it takes a crowd of diners to warm the place up. But the Swiss food—of sparkling ingredients—is handsomely presented and vividly flavored. The escargots Café de Paris is a wondrous dish dominated by herbs, brandy, and browned Swiss cheese. Mon thru Fri noon to 2:30 p.m. & 5 p.m. to 10 p.m.; Sat noon to 4 p.m. & 5 p.m. to 10 p.m.; Sun noon to 9 p.m. Dinner entrées $7 to $12. AE CB DC MC V (421-1420). *(S.B.)*

Dimitri–152 Columbus Ave nr 66th. New to bustling Columbus Avenue, this unfussy bistro offers modest prices and surprisingly good, eclectic food—a little French, a little Greek, a little Italian. Daily 11:30 a.m. to 3 p.m. & 5 p.m. to 1 a.m. Dinner entrées $5 to $9. AE CB DC MC V (787-7306) *(G.G.)*

Gage & Tollner–372 Fulton St, Bklyn. The most elaborate seafood menu in the city is available in this carefully preserved nineteenth-century relic. There are great rows of huge arched mirrors, well-worn mahogany tables, and ancient chandeliers within which, on winter nights, gas flames flicker in century-old fixtures. The clam belly broil is understandably legendary. Mon thru Fri 11:30 a.m. to 9 p.m.; Sat 4 p.m. to 11 p.m. Dinner entrées $6 to $23. AE DC MC V (875-5181). *(S.B.)*

La Gamelle–59 Grand St nr West Broadway. Gutted, stark, and stagy, this new SoHo spot is promptly packed with the colorful "bohemians" of that blooming quarter. Straightforward French food interpreted in high flavor. The blackboard menu changes from day to day. Tues thru Sun noon to 3 p.m. & 6 to midnight; Mon 6 p.m. to midnight. Dinner entrées $7.50 to $8.75. No credit cards (431-6695). *(S.B.)*

La Metairie–189 W 10th. This, the best French restaurant in Greenwich Village, is tiny and rather relentlessly charming in the rustic manner. The dishes on the brief blackboard menu change regularly, and the well-prepared food varies from the sturdy to the elegant. Courtesy common here. Apéritifs and wine only. Tues thru Sun seatings at 7 p.m. & 9:30 p.m. Dinner entrées $9 to $12.50. No credit cards (989-0343). *(S.B.)*

Mon Paris–111 E 29th. A little hard on the eyes, what with crimson fleurs-de-lis of velvety flocking on the walls, but the good French country cooking has been placating the vast appetites of an addicted clientele for decades now. Regulars know to order the unlisted soufflés for dessert. Mon thru Sat noon to 3 p.m. & 5 to 10:30 p.m. Dinner entrées $7 to $14. AE MC V (683-4255). *(S.B.)*

La Petite Ferme–973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées $10 to $13. AE DC MC V (249-3272). *(S.B.)*

Pietro's–201 E 45th. Pietro's is a glimpse at an earlier time, when a public eating place was a room with rows of tables. The steaks and chops are terrific, the Italian food not so terrific. One flight up is where everyone wants to be, and two flights up is just as good. The waiters are exemplary. Not a dessert house. Mon thru Fri noon to 10:30 p.m. Dinner entrées $7.50 to $14.90. No credit cards (682-9760). *(S.B.)*

Le Veau d'Or–129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners $11.90 to $19 (838-8133). *(S.B.)*

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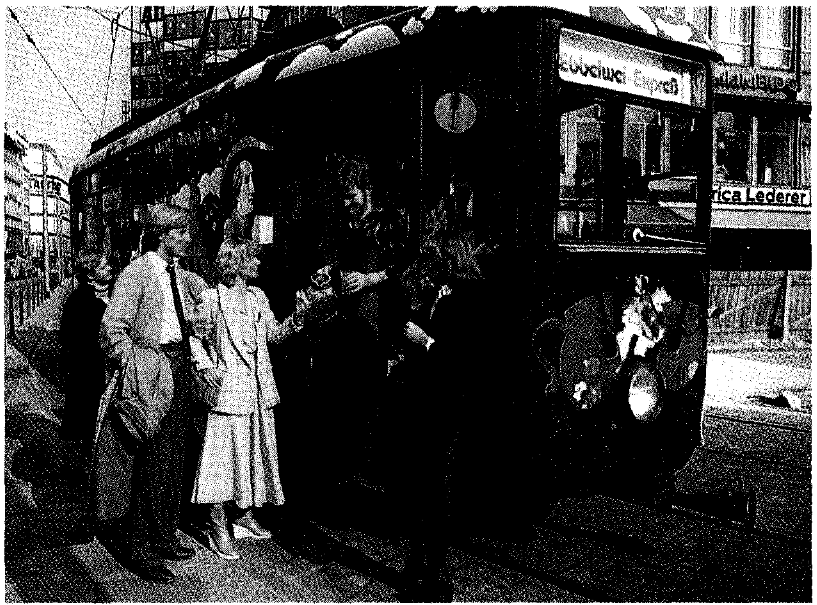
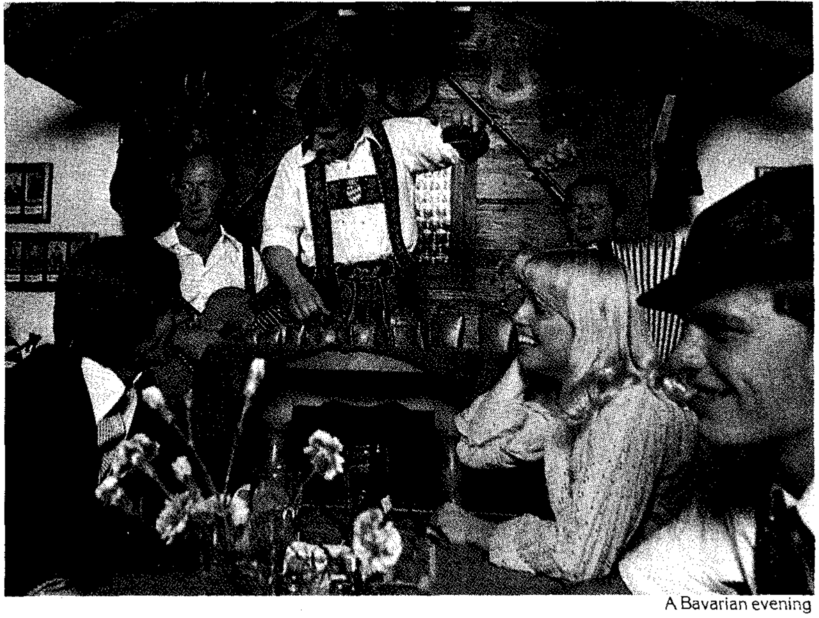


Apple-Wine-Express in Frankfurt

A typical Berlin buffet



A Bavarian evening

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AROUND TOWN

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Ambassador Grill–United Nations Hotel, 1st Ave at 44th. Luxurious comfort in a setting of hard-edged modernity, starkness and posh, marble floors and burgundy velvet, polished crystal and fresh flowers, and an overhead trompe l'oeil arrangement of glass and mirrors that recedes upward like an inverted glittering cascade. The food is mostly French, and the simpler dishes are very well prepared. Daily 7 a.m. to 11 a.m.; noon to 3 p.m. & 6 p.m. to midnight. Dinner entrées. $9 to $15. AE CB DC MC V (355-3400). *(S.B.)*

Box Tree–242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner $28.50. No credit cards (758-8320). *(S.B.)*

Nirvana–30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées $4.95 to $9.95. No credit cards (752-0270). *(S.B.)*

The Russian Tea Room–150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners $8.75 to $18.75 AE CB DC MC V (265-0947). *(S.B.)*

Tavern on the Green–Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, no one has been able to get the kitchen to sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées $6.95 to $21. AE CB DC MC V (873-3200). *(G.G.)*

The "21" Club–21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1 a.m. Dinner entrées $12 to $16. AE CB DC MC V (582-7200). *(G.G.)*

Nice and Inexpensive

The East West Restaurant–105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées $3.50 to $7.50. No credit cards (260-1994). *(S.B.)*

El Tenampa–304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées $3.75 to $6. DC (840-9398). *(S.B.)*

India Pavilion–325 E 54th. A pleasantly ramshackle little cave made cheerful by a youthful clientele. The Indian food is bright with sweet spices, hot spices, and the concentrated flavors of fresh herbs, vegetables, fruits. The moghlai badami duck is well roasted and garnished with a vividly contrasting sauce flavored with coriander leaves. Bring your own wine. Mon thru Fri noon to 3 p.m. & 5 to 10:30 p.m.; Sat & Sun 5 to 10:30 p.m. Dinner entrées $3.50 to $6; prix-fixe dinner $5.50 to $8.50. AE (223-9740). *(S.B.)*

Sloppy Louie's–92 South St near Fulton. A primitive seafood restaurant in which customers sit at communal tables, on each of which there are bottles of ketchup, Worcestershire sauce, and Red Devil. If you order the simplest dishes, you will receive impeccable food. Bring your own alcohol. Mon thru

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Fri 11 a.m. to 8 p.m. Dinner entrées $3.90 to $14. No credit cards (952-9657). *(S.B.)*

Sushiko–251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées $3 to $8. AE CB DC (974-9721). *(S.B.)*

Ukrainian Restaurant–140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées $3.50 to $4.25. No credit cards (533-6765). *(S.B.)*

Vincent's Clam Bar–119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées $2.50 to $3.75. No credit cards (226-8133). *(S.B.)*

The Greats

Christ Cella–160 E 46th. Spartan of appointments, lavish with quality, this place knows the value of customers and treats them accordingly. The broiled steaks and broiled lobsters are superb. Mon thru Fri noon to 10:30 p.m.; Sat 6 p.m. to 10:30 p.m. Dinner entrées $10 to $25. AE CB DC MC V (697-2479). *(S.B.)*

The Four Seasons–99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées $8.50 to $14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées $12.50 to $18.50. AE CB DC MC V (754-9494). *(G.G.)*

Gloucester House–37 E 50th. A number of seafood restaurants in New York are reliable for their simple fish dishes. This is one of them. But this is the only such place that also serves good chowders and shellfish stews; vegetables that are crisp and fresh; light-as-air French-fried onion rings; and strawberry shortcake made with real biscuits and true whipped cream. Amazingly expensive. Handsome nautical decor. Daily noon to 2:30 p.m. & 5:30 p.m. to 10 p.m. Dinner entrées $10.50 to $21.50. AE CB DC MC V (755-7394). *(S.B.)*

Hunam–845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Diner entrées $5.25 to $10.50. AE CB DC (687-7471). *(G.G.)*

Lutèce–249 E 50th nr Second. The French restaurant for serious gastronomes, run by a masterful, inventive owner-chef. Tues thru Fri noon to 2 p.m.; Mon thru Sat 6 p.m. to 10 p.m. Dinner entrées $16.50 to $17.25. AE (PL 2-2225). *(G.G.)*

Oyster Bar & Restaurant–Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées $4.95 to $11.95. AE CB DC MC V (532-3888). *(G.G.)*

The Palace–420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner $80. AE CB DC MC V (355-5150). *(G.G.)*

The Palm–837 Second Avenue nr 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri

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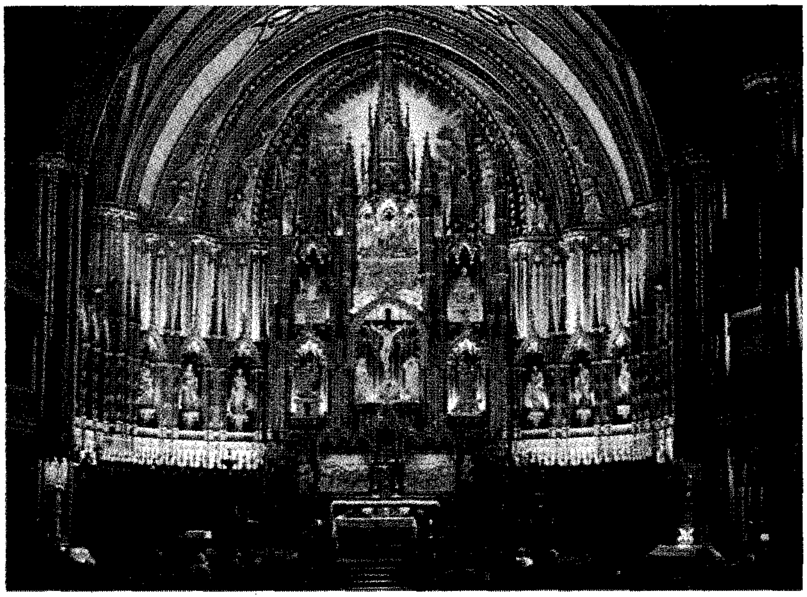

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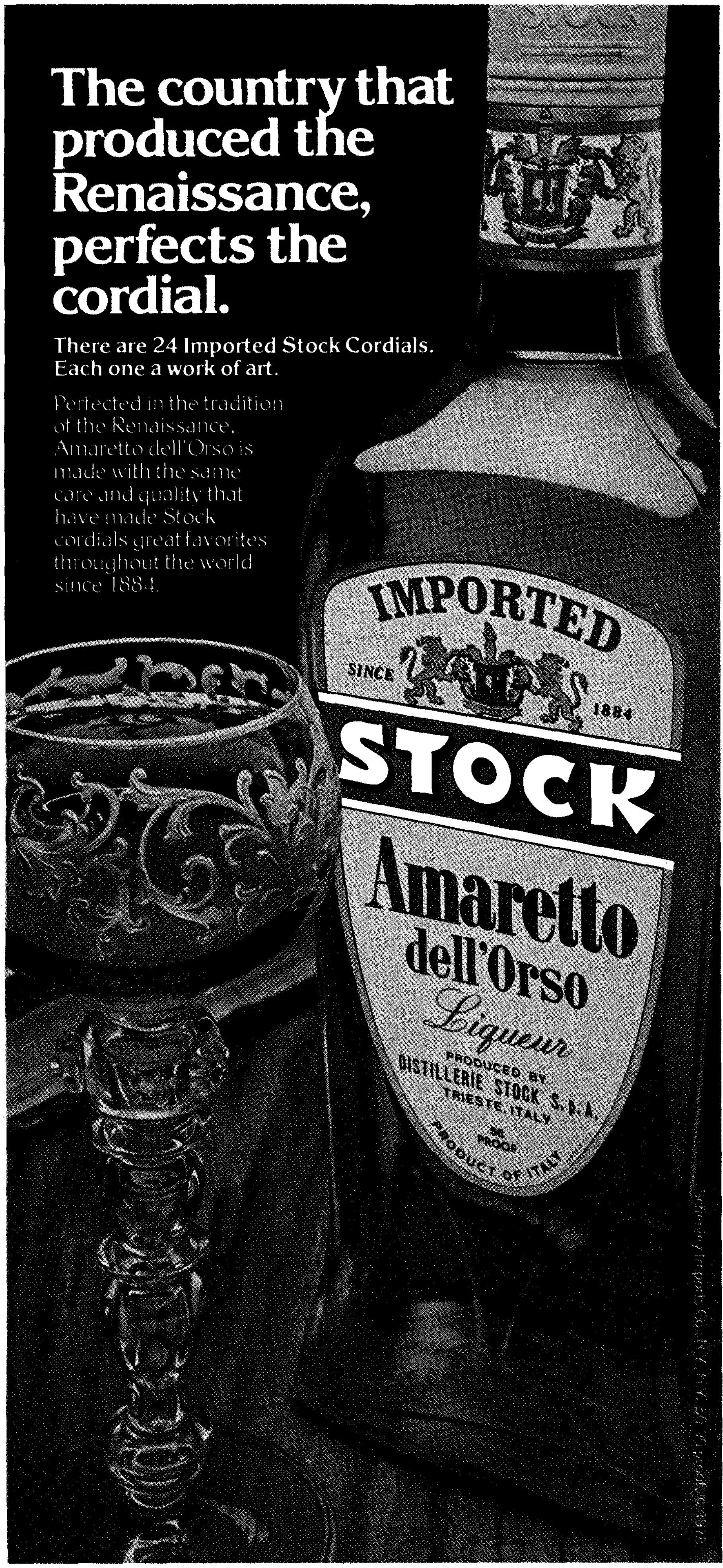

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noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Dinner entrées $7 to $24. AE CB DC MC V (687-2953). *(G.G.)*

Shun Lee Palace–155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées $9 to $19; prix-fixe dinner $14. AE CB DC (371-8844). *(G.G.)*

Trattoria da Alfredo–90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées $4 to $7. No credit cards (929-4400). *(G.G.)*

Uncle Tai's Hunan Yuan–1059 Third Ave nr 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri and Sat noon to 11:30 p.m. Dinner entrées $5.95 to $19.75. AE DC (838-0850). *(G.G.)*

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées $10.75 to $17.95; prix-fixe dinner $19. AE CB DC MC V (938-1111). *(G.G.)*

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Superskates V, Madison Square Garden (563-8000). A figure-skating extravaganza featuring Jo Jo Starbuck, Ken Shelley, Toller Cranston, Linda Fratianne, Charles Tickner, and others; 11/13 at 8.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Swedish Scene '78, Church of Sweden, 5 E 48th St. (744-8224). Food, crafts, gifts, and entertainment from Sweden; 11/9-10 from 11 a.m. to 10 p.m. and 11/11 from 10 a.m. to 10 p.m.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Giant Bazaar, New York Public Library at Lincoln Center, 111 Amsterdam Ave. (799-9600). Records, playbills, posters, stills, programs, books on the performing arts: 11/11 from noon to 5:30, 11/12 from 10:30 to 5:30.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, November 7

New York Philharmonic, Avery Fisher Hall; James Levine conducts with Sol Greitzer, viola. Works of Wagner, Brahms, and Druckman, at 7:30;

Ida Kavafian, violin & **Peter Serkin,** piano, 92nd St. Y, at 8.

Lenny Cavallaro, piano, Carnegie Recital Hall, at 8.

Craig Nies, piano, Alice Tully Hall, at 8.

Ray Charles & Dionne Warwick, Westbury Music Fair, at 8:30.

Brass Quintet, Trinity Church, 74 Trinity Pl. (285-0800), at 12:45.

AROUND TOWN

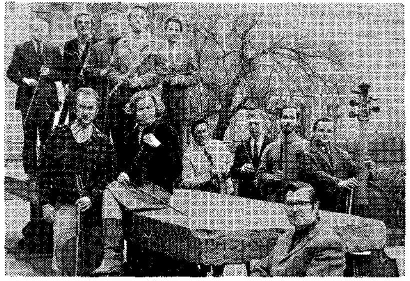
Carillon Recital, Riverside Church, Riverside Dr. at 122nd St. (749-7000), at noon.

Wednesday, November 8

I Musici, Carnegie Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 1.
Municipal Concerts Orchestra, Edenwald Center, 1150 E 229th St., Bronx (682-6567), at 1:30.
Endymion Ensemble, Carnegie Recital Hall, at 8.
Marc Neikrug, piano, 92nd St. Y, at 8.
Bach Aria Group, Alice Tully Hall, at 8.
Ray Charles & Dionne Warwick, Westbury Music Fair, at 8:30.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Arioso Wind Quintet, Whitney Museum downtown, 55 Water St. (483-0011), at 12:30.
Allan Evans, guitar, St. George's Chapel, 16th St. off Third Ave. (475-1216), at noon.

Thursday, November 9

GO FOR BAROQUE



The ***Concentus Musicus of Vienna*** *will make its* only New York appearances at Alice Tully Hall on Thursday, November 9 and Saturday, November 11 at 8. The company, led by founder/director Nikolaus Harnoncourt, will perform works by Bach, Biber, Muffat, Telemann, and Vivaldi, using original Baroque instruments (362-1911).

Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Ray Charles & Dionne Warwick, Westbury Music Fair, at 8:30.
The New Irish Chamber Orchestra/James Galway, Carnegie Hall, at 8.
New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Yvonne Loriod, piano. Works of Beethoven and Messiaen, at 8:30.
Municipal Concerts Orchestra, Hudson Center, 1320 Webster Ave., Bronx (682-6567), at 1:30.
Orpheus Chamber Ensemble, Metropolitan Museum, at 8.
Preservation Hall Jazz Band, BAM Opera House, 8.
Abdul Zahir Batin & the Notorious Ensemble, NYU Loeb Center, 566 La Guardia Pl. (598-2027), at 4.
Susan Woodson, organ, Grace Church, Broadway at 10th St. (254-2000), at 4.
Jamarama, Jazzmania, at 9.

Friday, November 10

New York Philomusica, Metropolitan Museum, at 8.
New York Philharmonic, Avery Fisher Hall. Same program as 11/9, at 2.
Harold Ousley, Jazzmania, at 9.
National Symphony Orchestra, *Carnegie Hall;* Mstislav Rostropovitch conducts Mahler's Symphony No. 7, at 8.
Ray Charles & Dionne Warwick, Westbury Music Fair, at 8:30.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Calvin Hampton, organ, Calvary Church, Park Ave. South at 21st St. (475-0830), at midnight.
Robert Shaunessy, guitar, Greenwich House Music School, 27 Barrow St. (242-4140), at 8.
Robert Mamary, guitar, Carnegie Recital Hall, at 8.
Kevin Roth, Folklore Center, 321 Sixth Ave. (243-9714), at 8.
Gerald Ranck, harpsichord, St. George's Church, 16th St. off Third Ave. (475-0830), at 8.
Gavin Bryars, The Kitchen, at 8:30.

There's Bjorn vs. Jimmy, Martina vs. Chrissie & now, Dick vs. Howie.

The great rivalries of tennis don't end when the warm weather does. They continue all year long.

Which is why Dick Evans of Port Washington and Howie Ripka of Larchmont decided to continue their rivalry, too. And when they did, they chose the only local spot truly worthy of such a clash of giants.

The Concord Hotel.

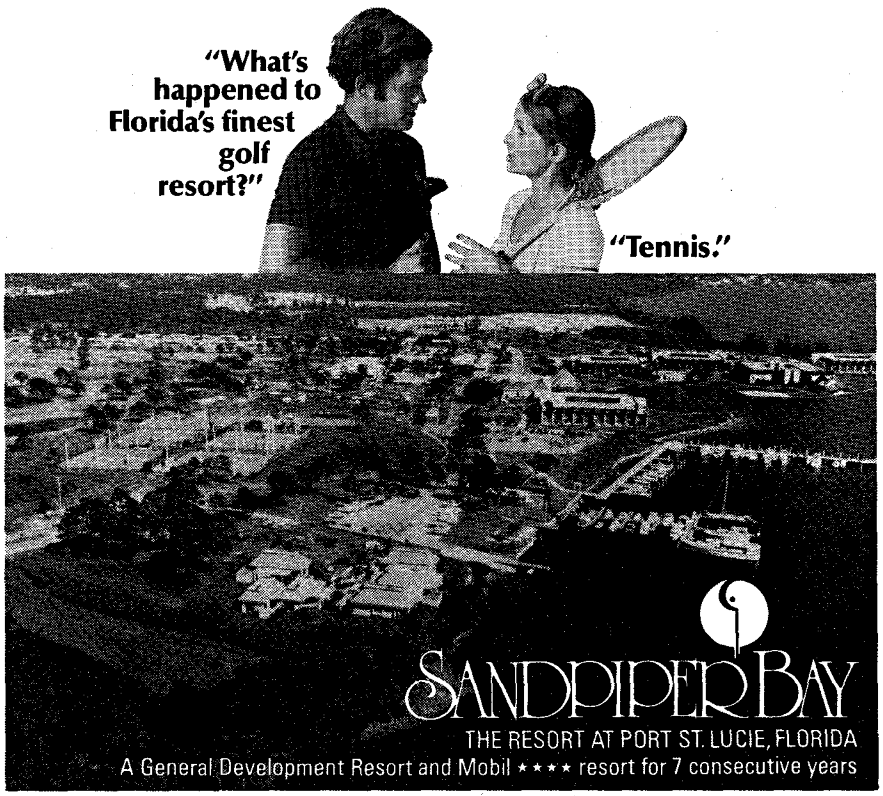
The Concord has the largest indoor tennis complex of any resort in America: Sixteen professional-level courts. This is a blessing for Dick, who for years has been superstitious about even-numbered courts but hasn't found a tennis complex large enough to indulge his superstition. Howie, on the other hand, has found he has the edge in evening matches ("superior conditioning," he says). The Concord is ideal for him since all our 16 indoor courts are open 24 hours a day.

There's a moral here for tennis lovers. Don't just come to the Concord with your favorite racket. Come with your favorite rival. Incidentally, since the Concord also offers skiing, ski touring, skating, tobogganing and a full range of winter activities, Dick and Howie also come with their families.

Which has given birth to another great rivalry: Dick and Joanne vs. Howie and Judy.

For details or reservations, write or call The Concord Hotel, Kiamesha Lake, N.Y. 12751 (212) 244-3500 or (914) 794-4000.

THE CONCORD HOTEL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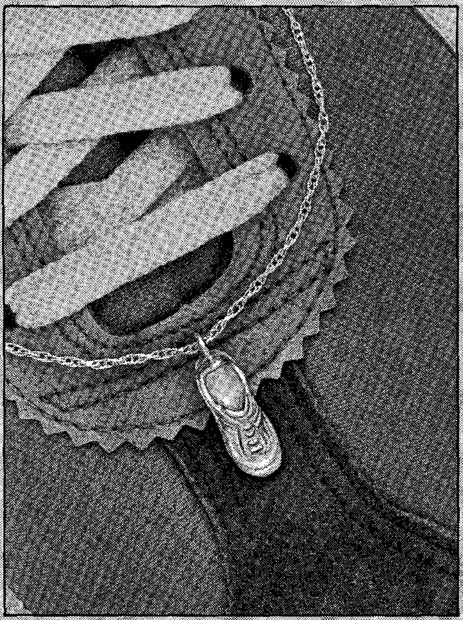

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AROUND TOWN

Julius Hemphill Ensemble/Ran Blake-Ricky Ford Duet, Public Theater, at 9:30 & midnight.
Eva de la O, soprano, Cooper Union Forum, Third Ave. at 7th St. (254-6300), at 8.
Salsa International Concert, Madison Square Garden, at 8.
James Newton Quartet, jazz, La Mama, 74 E 4th St. (475-7710), at 8.
Contemporary Music Concert, The Brook, 40 W 17th St. (929-9554), at 8.
Brooklyn Philharmonia/Shirley Verrett, BAM Opera House, at 8.
Empty Sound, Asian music, Dharmadhatu, 49 E 21st St. (673-7340), at 8:30.

Saturday, November 11

New York Philharmonic, Avery Fisher Hall. Same program as 11/9, at 8:30.
Dorothea Joyce, The Play Factor, 692 Greenwich St. (243-3035), at 8.
Brooklyn Philharmonia/Shirley Verrett, BAM Opera House, at 8.
Gavin Bryars, The Kitchen, at 8:30.
Ray Charles & Dionne Warwick, Westbury Music Fair, at 7 & 10:30.
Famoudou Don Moye, jazz, La Mama, 74 E 4th St. (475-7710), at 8.
Chmielewski & the Island Co., Carnegie Recital Hall, at 2:30.
New York Philharmonic Young People's Concert, Avery Fisher Hall, at 2.
Chico Freeman & Charles Sullivan, jazz, Public Theater, at 9:30 & midnight.
Concentus Musicus, Alice Tully Hall, at 8.
Harold Ousley, Jazzmania at 9.
Phyllis Lynd Concert Party, Summit Hotel, Lexington Ave. at 51st St. (877-8233), at 8:30.
Maria Clodes, piano, Carnegie Recital Hall, at 8:30.
Nina Beilina, violin, 92nd St. Y, at 8.

Sunday, November 12

Nathan Milstein, violin, Avery Fisher Hall, at 3.
Murray Perahia, piano, Brooklyn College (859-1180), at 3.
Kenneth Mallor, piano, Federal Hall National Memorial, 26 Wall St. (264-4451), at 2.
Margaret Mills, piano, Madison Ave. Presbyterian Church, 921 Madison Ave. (874-2607), at 4.
Fredell Lack, violin & **Albert Hirsh,** piano, 92nd St. Y, at 8.
Young Artists in Recital, Carnegie Recital Hall, at 2.
Ed Palermo Nonet, Jazzmania, at 3.
Clamma Dale, soprano, Alice Tully Hall, at 3.
Don Pullen Quintet, jazz, La Mama, 74 E 4th St. (475-7710), at 3.
Ray Charles & Dionne Warwick, Westbury Music Fair, at 3 & 7:30.
Brooklyn Philharmonia, BAM Opera House, at 3.
Chamber Music Concert, St. George's Chapel, 16th St. off Third Ave. (475-1216), at 4.
Zoltan Kocsis, piano, Alice Tully Hall, at 8.
Elena Leonova, piano, Carnegie Recital Hall, at 5:45.
Tribute to Kander & Ebb, Avery Fisher Hall, at 8:30.
Greenwich Woodwinds, Grace Church, Broadway at 10th St. (254-2000), at 4.
Tiny Grimes/Chuck Wayne/Jack Wilkins, jazz, Church of the Heavenly Rest, Fifth Ave. at 90th St. (737-4561), at 5.
Student Recital, Carnegie Recital Hall, at 8:30.
Parnassus Chamber Ensemble, Community Church, 40 E 35th St. (683-4988), at 3.
New Classic Players of New York, New-York Historical Society, CPW at 77th St. (873-3400), at 2:30.
Traditional Japanese Music, St. Luke's Church, 487 Hudson St. (582-1222), at 8.
The Music Project, Christ & St. Stephen's Church, 120 W 69th St. (222-9311), at 3.
Slask, Polish folk song & dance, Queens College, LIE at Kissena Blvd. (869-9561), at 3:30 & 7:30.
Bach Cantatas, Holy Trinity Lutheran Church, CPW at 65th St. (877-6815), at 5.

Monday, November 13

Music From Marlboro, Alice Tully Hall, at 8.
Cissy Houston & United Negro College Fund Choir, Carnegie Hall, at 8.
New York Philharmonic Educational Concert, Avery Fisher Hall, at 11 a.m.
Nadia Koutzen, violin, Carnegie Recital Hall, at 8.

Tuesday, November 14

Alexis Weissenberg, piano, Carnegie Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Anton Kuerti, piano, 92nd St. Y, at 8.
Municipal Concerts Orchestra, Menorah Center, 871 Bushwick Ave., Bklyn (682-6567), at 1:30.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

GRAND OPERA

Mignon Dunn sings the role of Amneris in the Metropolitan Opera's season premiere of *Aïda* on Thursday, November 9. The cast also includes Gilda Cruz-Romo, Carlo Bergonzi, Louis Quilico, and Jerome Hines. Giuseppe Patané conducts John Dexter's production. Sets and costumes by David Reppa and Peter J. Hall. at 8 (580-9830).

Tues, 11/7 at 8: **Carmen** with Obraztsova, Mitchell, Chauvet, Morris. Conductor: Patané; director: Igesz; designers: Svoboda, Walker & Reppa. Wed, 11/8 at 8: **Rigoletto** with Niculescu, Jones, Wixell, Shicoff, Hines. Conductor: Patané; director: Dexter; designer: Moiseiwitsch. Thurs, 11/9 at 8: **Aïda** (See box). Fri, 11/10 at 8: **Carmen** (Same cast as 11/7). Sat, 11/11 at 2: **The Bartered Bride** with Stratas, Gedda, Vickers, Talvela. Conductor: Levine; director: Dexter; designers: Svoboda & Skalicky. Sat, 11/11 at 8: **Rigoletto** (Same cast as 11/8. Robinson for Niculescu). Mon, 11/13 at 8: **Carmen** (Same cast as 11/7). Tues, 11/14 at 8: **Aïda** (Same cast as 11/9. Chauvet for Bergonzi).

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Tues, 11/7 at 8: **La Traviata** with Robinson, Hegierski, Sandor, Elvira. Conductor: Pallo; director: Corsaro; designers: Fletcher & Campbell. Wed, 11/8 at 2: **Madama Butterfly** with Zschau, Shaulis, Bartolini, Fredricks. Conductor: Somogi; directors: Corsaro & Smith; designer: Evans. Thurs, 11/9 at 8: **Carmen** with Freni, Little, Mauro, Hale. Conductor: Pallo; director: Auerbach; designer: Varona. Fri, 11/10 at 8: **Street Scene** with Zannoth, Daniels, Chapman. Conductor: Mauceri; director: O'Brien; designers: Sylbert & Potts. Sat, 11/11 at 2: **The Magic Flute** with Hynes, Anderson, Reed, Cossa, Berberian. *Conductor: Pallo; director: Rudel; designer: Montresor.* Sat, 11/11 at 8: **The Merry Widow** with Meier, Thigpen, Kays, Titus. Conductor: Pallo; directors: Capobianco & Jaworski; designer: Toms. Sun, 11/12 at 1: **Street Scene** with Schauler, Daniels, Chapman. Conductor: Mauceri; director: O'Brien; designers: Sylbert & Potts. Sun, 11/12 at 7: **La Bohème** with Verdejo, Barnes, Mauro, Cossa, Malas, Jamerson. Conductor: Mauceri; director: *Auerbach; designer: Evans.*

OTHER

Amato Opera, 319 Bowery (228-8200). *The Magic Flute,* 11/11 at 7:30, 11/12 at 2:30.
Bel Canto Opera, 30 E 31st St. (889-6366). *Undine,* 11/11 at 7:30, 11/12 at 3.
Encompass Theater, 168 W 48th St. (575-1558). *Regina, Thurs-Sat at 8:30, Sun at 3. Thru 11/26.*
Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Student Prince,* 11/7 at 8:30, 11/8 at 2 & 8:30, 11/9-10 at 8:30, 11/11 at 4 & 8:30, 11/12 at 4.

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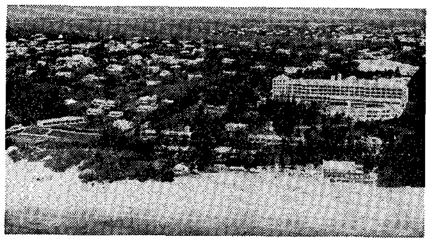

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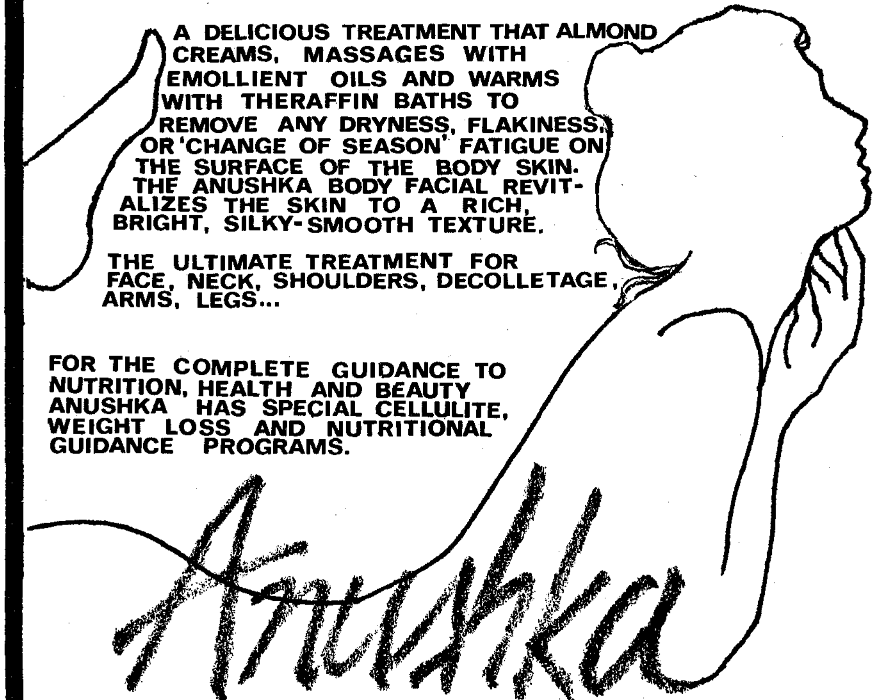
Sat 9:00 A.M.-4:00 P.M.



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AROUND TOWN

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Jazzmania, 14 E 23rd St. (477-3077).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Metropolitan Museum, Fifth Ave at 82nd St. (744-9120).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Public Theater, 425 Lafayette St. (677-6350).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

JOFFREY BALLET
CITY CENTER

Tues, 11/7 at 8: *As Time Goes By;* new de Mille ballet; *Jazz Calendar; Pas de Deux.* Wed, 11/8 at 8: *Kettentanz; Pas de Deux; La Vivandière; The Green Table.* Thurs, 11/9 at 8: *Interplay; Chopin Preludes; Pas de Deux; A Wedding Bouquet.* Fri, 11/10 & Sat, 11/11 at 8: *Romeo and Juliet.* Sun, 11/12 at 2 & 7:30: *Romeo and Juliet.* Tues, 11/14 at 8: *Brouillards; Pas de Deux; Parade; Suite Saint-Saëns.*

OTHER

Battery, Marymount Manhattan Theater, 221 E 71st St. (242-3900); with Galliard Woodwind Quintet and Apple Brass Quintet, 11/9-11 at 8, 11/12 at 2 & 7:30.
Dance Umbrella, Entermedia Theater, Second Ave. at 12th St. (691-3500); Annabelle Gamson, 11/7, 9 & 11 at 8, 11/12 at 2; May O'Donnell Concert Dance Co., 11/8, 10 & 12 at 8, 11/11 at 2.
Diane Germaine/Holly Cavrell & Dancers, American Theater Lab, 219 W 19th St. (691-6500), 11/9-11 at 8, 11/12 at 3 & 8.
Daniel Nagrin, Larry Richardson Dance Gallery, 242 E 14th St. (924-0077), 11/9-11 at 8, 11/12 at 3.
People/Dorothy Vislocky Dance Theater, NYU Loeb Center, 566 La Guardia Pl. (598-2027), 11/8-9 at 7.
George Tumov Dance Co., Truman High School, 750 Baychester Ave., Bronx (671-7777), 11/11 at 8.
U.S. Terpsichore, Brandeis High School, 145 W 84th St. (799-5446), 11/11 at 8.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

David Armstrong–Landscapes and people in watercolors, thru 11/18. Hammer, 51 E 57th (644-4400).
Joel Bass–Collages using thin rectangular sheets of metal, thru 11/9. Markel, 50 W 57th (581-1909).
George Bellows/Joseph Golinkin–Lithos of sports, activities, and scenes of NY, thru 12/1. Spectrum, 30 W 57th (246-2525). Mon-Fri 11-6.
Siri Berg–White and black paintings, thru 11/23. Sande, 61 E 57th (688-1904). Mon-Sat 11-6 and Ward-Nasse, 131 Prince (925-6951).
***Charles E. Burchfield**(1893-1967)–Railway scenes and houses from the 30s and 40s, thru 11/25. Kennedy, 40 W 57th (541-9600).

AROUND TOWN

Arthur Cady/Robert Engmen–Watercolors/Sculpture, thru 11/15. Fischbach, 29 W 57th (PL9-2345).

Charles Coiner–Recent paintings, thru 12/2. Midtown, 11 E 57th (PL8-1900).

Don Dudley–Modular blocks nailed into the wall, 11/8-12/2. Adler, 50 W 57th (757-8208).

Jackie Ferrara–New wood sculpture, thru 11/8. Protetch, 37 W 57th (838-7436).

Sally Friedman–Still lifes and landscapes in oil, thru 11/22. Phoenix, 30 W 57th (245-5095).

Pinchas Choen Gan–Recent paintings and drawings, 11/11-12/6. Protech, 37 W 57th (838-7436).

Emil Ganso (1895-1941)–Graphics of nudes and landscapes, thru 11/18. Sumers, 50 W 57th (541-8334).

Peter Golfinopoulos–Abstractions, thru 11/18. Multiples, 38 E 57th (755-3520).

***Sidney Goodman**–Watercolors, charcoal with pastels done in the past two years, 11/11-12/8. Dintenfass, 50 W 57th (581-2268).

***Arshile Gorky**(1905-1948)–Late works, thru 11/28. Washburn, 42 E 57th (753-0546).

Susan Hall–Fragile light-toned scenes, thru 11/25. Hamilton, 20 W 57th (765-5915).

Mildred Hermann–Collage and paint, thru 11/18. Viridian, 24 W 57th (245-2882).

Noah Jemison–Booga bears in paint, thru 11/11. Just Above Midtown, 50 W 57th (757-3442).

Howard Kanovitz–New Pastels on paper, 11/9-12/13. Rosenberg, 20 W 57th (757-2700).

***Irving Kriesberg**–Large oils and pastels done this summer at the MacDowell Colony, thru 11/10. Dintenfass, 50 W 57th (581-2268).

Doris Lerman–Multilevel Plexiglas and collage constructions, thru 11/25. Gallery 84, 30 W 57th (581-6000).

***Alfred Leslie**–A large tripych, "Americans: Youngstown, Ohio, 1977-78," and other huge figure compositions, thru 12/7. Frumkin, 50 W 57th (757-6655).

***Stephen Lorber**–Interiors with still-life objects, on paper, thru 11/30. Sachs, 29 W 57th (421-8686).

***Henry Moore**–Sculptures, drawings, and graphics, thru 12/16. Heidenberg, 50 W 57th (586-3808).

Reuben Nakian–New sculpture, 11/8-12/31. Gruenebaum, 38 E 57th (838-8245).

***Kenneth Noland**-Paper works from 1978, including a horizontal stripe series, thru 11/11. Emmerich, 41 E 57th (752-0124).

Gustavo Novoa–A utopian jungle of good and evil, thru 11/11. Findlay, 17 E 57th (421-5390).

Betty Parsons–Polychrome amusement park sculpture and drawings, thru 11/11. Truman, 38 E 57th (688-3516) and Kornblee, 20 W 57th (586-1178).

Jean Peltier–New oils, thru 11/30. Eric, 61 E 57th (371-9270).

I. Rice Pereira–Late works, thru 11/11. Zarre, 41 E 57th (752-0498).

***Leatrice Rose**–Delicately colored still lifes and interiors, thru 11/16. deNagy, 29 W 57th (421-3780).

***Theodore Roszak**–Sculpture of the 30s and 40s, thru 12/2. Zabriskie, 29 W 57th (832-9034).

Alice Valenstein–Abstract watercolors, thru 11/30. Alonzo, 30 W 57th (586-2500).

***Charmion von Wiegand**–Thirty years of collage, thru 11/25. Pearl, 29 W 57th (838-6310).

***Susan Wilmarth**–A wax and oil paint medium applied with metallic brushes, thru 12/2. Esman, 29 W 57th (421-9490).

MADISON AVE & VICINITY

***Horst Antes**–New symbolist visions using the head, thru 11/18. Lefebre, 47 E 77th (744-3384).

Darrell Austin–Atmospheric landscape visions, thru 12/2. Perls, 1016 Mad Ave (472-3200).

Dina Gustin Baker–Current oils, thru 11/15. Ingber, 3 E 78th (744-3158).

Harry Bertoia–Pristine metal rod ensembles, thru 11/11. Staempfli, 47 E 77th (535-1919).

Barbara Buckner/Ellen Levy–Short videotapes visualizing the audible/Color and shape abstractions, thru 11/11. Urdang, 23 E 74th (BU8-7004).

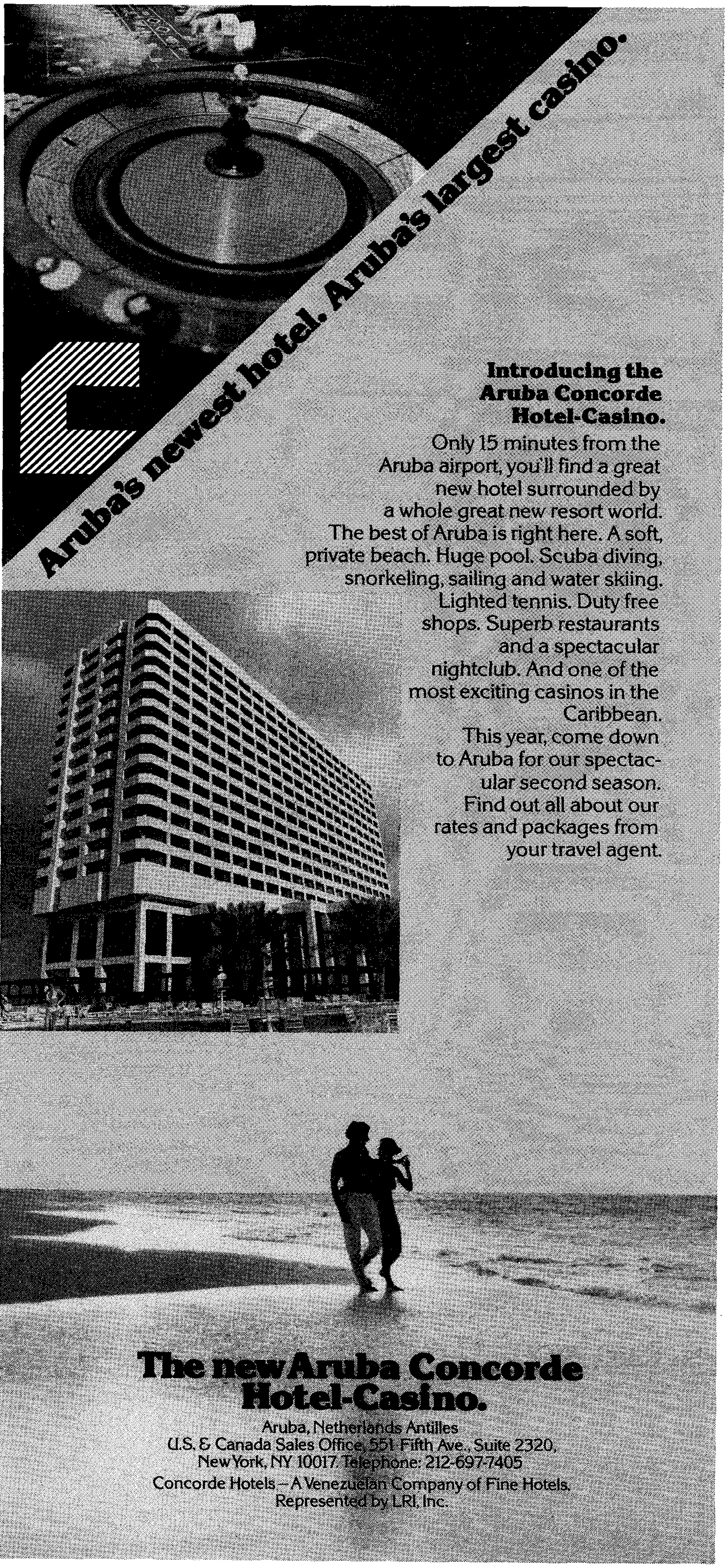
Giorgio de Chirico–Silver medallions, thru 11/11. Ehrlich, 28 E 74th (682-6300). Mon-Sat 11-6.

Elba Damast–Figures and objects obliterated by splashes of color, thru 11/30. Galeria-Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

***Edgar Degas**(1834-1917)–Major oils and pastels, thru 12/3. Acquavella, 18 E 79th (734-6300). Mon-Sat 10-5.

Jose De Rivera–Recent sculpture, thru 11/25. Borgenicht, 1018 Mad Ave (LE5-8040).

Dominic Di Mare–Mythic assemblages using paper, thru 11/25. Duhl, 31 W 54th (582-4163).



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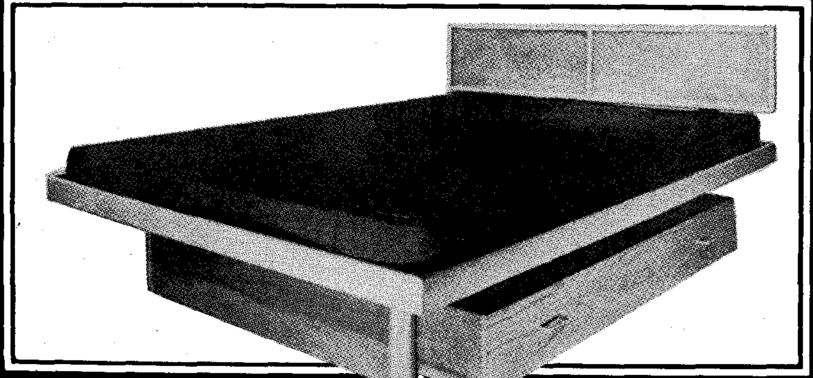

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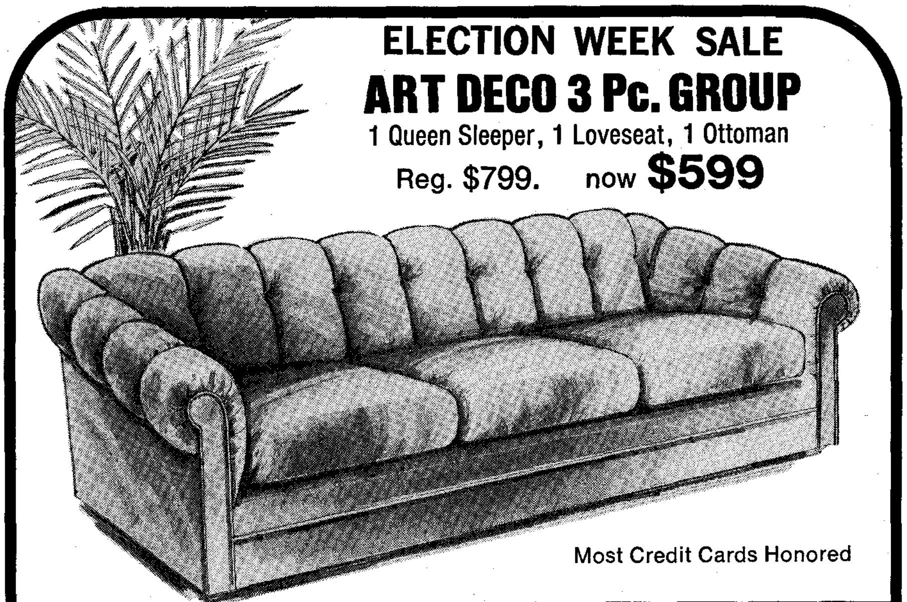

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AROUND TOWN

***Otto Dix**(1891-1969)–Drawings and watercolors, thru 12/16. Sabarsky, 987 Mad Ave (628-6281).

Frazer Dougherty–Halftone screens of aerial photos, thru 11/25. FAR, 22 E 80th (734-7287).

Segundo Espinel–Works from Ecuador, thru 11/11. Galerias Paco, 26 E 63rd (935-8790).

Don Alfred Geyra–Oils on canvas, thru 11/20. Petrenko, 1045 Mad Ave (879-4719).

***F.R. Gruger** (1871-1953)–Charcoal illustrations, some from the *Saturday Evening Post*, thru 11/22. Graham, 1014 Mad Ave (535-5566).

***Lannie Hart/J. Perrson/Robin Quigley**–Mixed-media sculpture/Tooled and dyed leather/Crocheted masks, thru 11/18. Julie, 688 Mad Ave (688-2345).

Elaine Hyman–Sculpture, thru 11/11. Bodley, 1063 Mad Ave (AG9-2155).

Eli Ilan–Bronze bones, thru 11/11. Sindin, 1035 Mad Ave (288-7902).

Gary Kuehn–Recent paintings, 11/8-12/9. Cucalon, 145 E 72nd (472-8741).

Sheila Lamb–Works on paper, thru 11/11. Canty, 50 E 78th (794-9855).

Harry Marinsky–Polished bronzes, thru 11/11. Rolly-Michaux, 943 Mad Ave (535-1460).

Agnes Martin–Drawings of the 60s, thru 11/8. Elkon, 1063 Mad Ave (LE5-3940).

Gabriel Meiring–The female form against a dream world in oils on silk and wood panels, thru 11/20. FAR, 22 E 80th (734-7287).

***Alice Neel**–Retrospective of drawings and watercolors, thru 11/25. Graham, 1014 Mad Ave (535-5566).

Joseph Piccillo–Drawings under glass and large studies on canvas, thru 11/18. Krasner, 1043 Mad Ave (RE4-6110).

***Giovanni Battista Piranesi** (1720-1778)–Etchings of ancient and modern Rome, thru 11/25. Spaced, 165 W 72nd (787-6350).

Donna Polseno–Raku baskets and boxes using classic Japanese motifs, thru 11/25. Elements, 766 Mad Ave (744-0890).

Antoine Poncet–White and black marbles and bronzes, thru 11/11. Weintraub, 992 Mad Ave (TR9-1195).

Joseph Reboli–Long Island, thru 11/22. Christopher, 766 Mad Ave (737-3224).

Merle Spandorfer–Heart recordings dyed on paper and canvas, thru 11/11. Ericson, 23 E 74th (737-6155).

***May Stevens**–History paintings, thru 11/30. Lerner-Heller, 789 Mad Ave (861-9010).

***John Storrs**–Paintings, thru 11/18. Schoelkopf, 825 Mad Ave (TR9-4639).

Gale Turnbull(1889-1962)–American school of Paris, thru 11/11. Jaro, 955 Mad at 75th (734-5476). Mon-Sat 10-6.

James Twitty–Geometrics, thru 11/11. Findlay, 984 Mad Ave (249-2909).

Vasarely–Early drawings and latest works, thru 11/17. Vasarely Center, 1015 Mad Ave (744-2332). Mon-Fri 10:30-6, Sun 12-6.

***Jerome Witkin**–Rembrandt allegories, self-portraits, creativity, and fame, thru 11/18. Kraushaar, 1055 Mad Ave (535-9888).

SoHo

***Dottie Attie**–New work, thru 12/6. A.I.R., 97 Wooster (966-0799).

***Lynda Benglis**–Numerical associations, 11/11-12/9. Cooper, 155 Wooster (677-4390).

Natvar Bhavsar–Color abstractions on paper and canvas, thru 11/11. Hutchinson, 138 Greene (966-3066).

Clark Bott/C.M. Codrington–Plaster sculpture/Acrylics, thru 11/12. Johnson, 131 Thompson (254-0744).

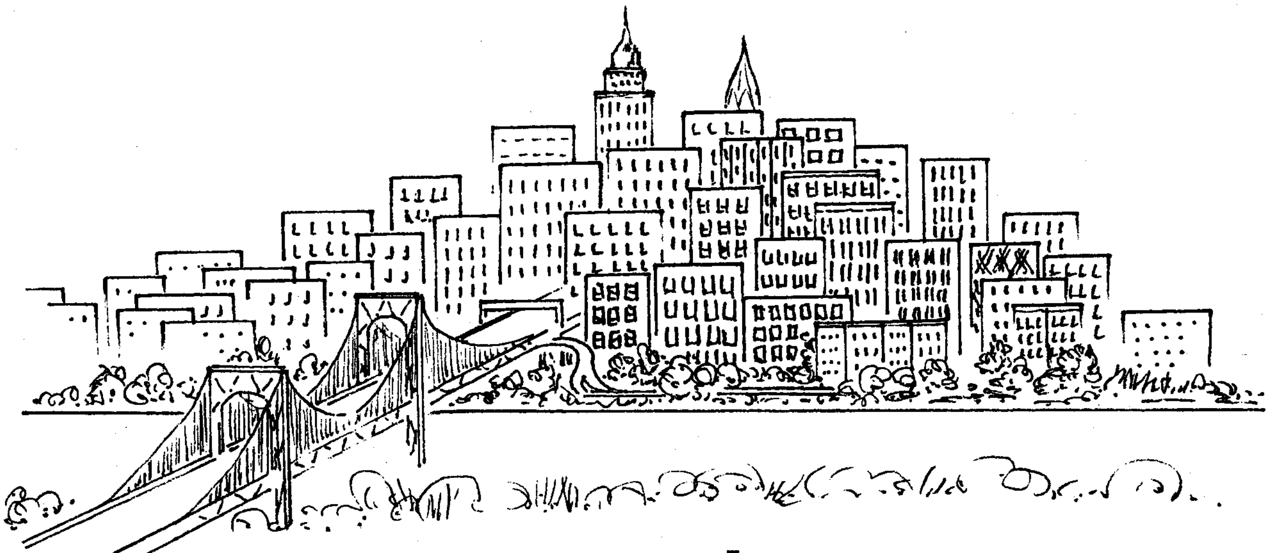
Karen Breschi/Rony Costanzo–Clay sculpture by both, thru 11/11. Braunstein/Quay, 139 Spring (925-1200).

Andre Caderge(1934-1978)–Wood batons and poles, thru 11/25. Bromm, 90 W Bdwy (732-6196).

Jacques Charbonneau/Raye Rosow/Bill Shepherd–Sexual collages/Blotted abstractions/Realist subculture, thru 11/16. Westbroadway, 431 W Bdwy (966-2520).

Michael Chelminski–Maine landscapes and the sea, thru 11/16. Green Mountain, 135 Greene (674-2390).

John Colt/Maurice Lowe–Delicate fusing in paint/Mystical marbles and wood, thru 11/16. Neill, 136 Greene (925-8633).



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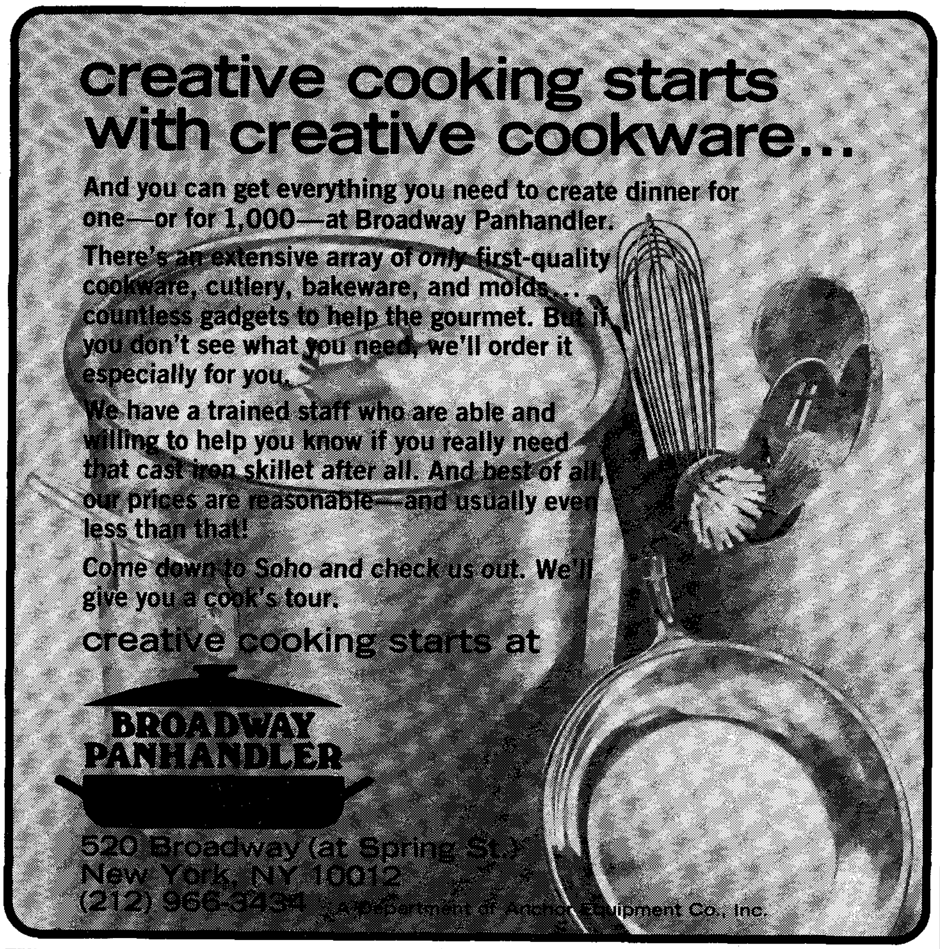

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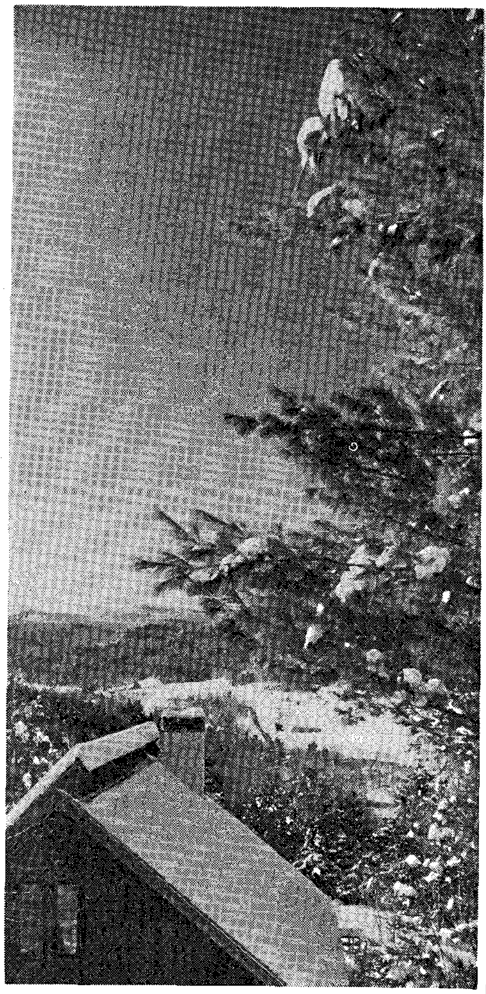

AROUND TOWN

David Cundy/Bill Wilman–Mixed-media/Texas realism, thru 11/22. Hansen, 70 Wooster (431-5904).

Valerie Dubac/Robert Leis–Faces in cloisonné by both, thru 11/26. Spring Street Enamels, 171 Spring (431-8151). Tues-Sun 12-6, Fri till 9.

*****Tom Duncan***–*Polychrome* sculpture, thru 11/15. Prince St, 106 Prince (226-9153).

Diane Fitzgerald–Ocean close-ups on canvas and paper, 11/11-30. Eno, 101 Wooster (226-5342).

***Tina Girouard**–Cut, folded, and painted sheet steel roofing, 1977-78, thru 11/22. Solomon, 392 W Bdwy (925-1900).

Gerry Griffin/Ursula von Rydingsvard–Weapons, tools, structures in rattan, reed, wood/Bear Mountain cedar modules on the roof, thru 12/9. Freidus, 158 Lafayette (925-0113).

***Jan Groover/Anne and Patrick Poirier**–Household objects in photos/Constructions of imaginary archeological sites, thru 11/11. Sonnabend, 420 W *Bdwy (966-6160).*

Geoffrey Homan–3D drawings, thru 11/19. Pleiades, 152 Wooster (475-9658).

Elaine Huyer/Carol Unger–Collaged abstractions/Realist oils, thru 11/12. Pindar, 127 Greene (533-4881).

Richards Jarden/Donald Lipski–Mats/Gathering dust, 11/11-12/16. Artists Space, 105 Hudson (226-3970).

Jaxson–Oils, thru 11/15. Condon, 413 W Bdwy (925-4024).

Shirley Kramer–Collage paintings, thru 11/18. Key, 130 Greene (966-3597).

***Denis McCarthy/Carol J. Steen**–Corrugated card*board trapezoids and a wall piece/Lead paintings,* thru 11/11. 55 Mercer (226-8513).

Arnaldo Miccoli–Multifaceted drawings and mask abstractions, 12/2. Hubris, 150 Thompson (982-1827).

Paul Mogensen, Spirals, thru 1/6. Boone, 420 W Bdwy (966-2114).

Richard Newton/Tony Rickaby–Social relationships in book form/Ceramics, photos, text on wage freezes in Britain, thru 11/18. Franklin Furnace, 112 Franklin (925-4671).

Judith Ostrowitz–Mixed media constructions, thru 11/9. Eno, 101 Wooster (226-5342).

Dorothea Rockburne–3D structural drawings on paper and vellum, thru 12/21. Weber, 420 Bdwy (966-6115).

Barbara Rossi–Linear design on multilayered Plexiglas, thru 12/2. Kind, 139 Spring (925-1200).

Lila Ryan–Metal, clay, and Plexiglas sculpture, thru 11/12. 14 Sculptors, 75 Thompson (966-5790).

***Paul Sarkisian**–Microscopic views of paper done on linen, thru 11/22. Hoffman, 429 W Bdwy (966-6676).

***Ernest Shaw**–Ruins in steel tubing, thru 11/25. SculptureNow, 142 Greene (966-3066).

***Michael Singer**–Indoor sculpture, drawings, and outdoor documentation, thru 11/25. Sperone Westwater Fischer, 142 Greene (431-3685).

Lisa Zwerling–Couples and still lifes, thru 11/15. First St, 118 Prince (226-9011). *Tues-Sun 1-6.*

OTHER

Guillermo Basagoiti–Sculptures, thru 11/17. Spanish *National Tourist Office, 665 Fifth Ave. (759-8822).* Mon-Fri 9:30-5.

Lydie Egosi–Tapestries with Judaic themes, 11/9-1/5. Union House, 838 5th Ave (768-5895). Mon-Fri 9:30-4:30.

***Janet Fish/Juan Hamilton**–Large still-life objects of recent date/Ceramic and bronze sculpture, thru 11/30. Miller, 724 5th Ave (246-1625).

***Kathe Kollwitz**(1867-1945)–Drawings, woodcuts, lithos, and sculpture, thru 11/18. Goethe House, 1014 Fifth Ave (744-8310). Tues-Thurs 11-7, Fri, Sat 11-5.

J. Gary Kornmayer/Erma Martin Yost–Black-and-white photo-paint, collages of NYC/Imaginary landscapes, thru 11/26. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

William Lau–Ceramics and rural Americana between slices of bread, thru 11/11. Greenwich House, 16 Jones (242-4106). Tues-Sat 1-5.

***Antonio Mari Ribas**–Drawings, thru 11/11. Spanish Institute, 684 Park Ave (628-0420). Mon-Sat 10-6.

Richard Samuelson–Still lifes, city views, architecture, thru 11/17. Gallery 36, 200 Park Ave (880-9000). *Mon-Fri 9:30-4.*

GROUP SHOWS

57th STREET

Berman–50 W 57th (757-7630). Rural scenes by Burliuk, landscapes by Eilshemius, ink washes by Walkowitz, thru 11/15.

Gladstone/Villani–38 E 57th (758-6765). Patterns in works on paper, thru 11/11.

***Schab**–37 W 57th (758-0327). Mon-Sat 9:30-5:30. Drawings, etchings, and engravings of the Italian, French, and Austrian stage from the 16th to 18th century, thru 11/30.

MADISON AVE & VICINITY

Bodley–1063 Mad Ave (249-2155). Arp, Arman, Anuskiewicz, thru 11/11.

***Carus**–1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, others, thru 11/16.

***Davis & Long**–746 Mad Ave (861-2811). English sketches and studies by Cox, Gainsborough, Fuseli, Turner, thru 11/25.

***Grolier**–47 E 60th (838-6690) Mon-Fri 10-5, Sat till 3. Noah Webster's first editions; letters from Washington, Jefferson, Franklin, thru 12/2.

Guild–1145 Mad at 85th (861-3776). American graphics from 1917 to 1978, thru 11/18.

L'Ibis–667 Mad Ave (935-0490). Ancient Egyptian bronze dieties and Attic pottery, thru 12/16.

***Kerr**–49 E 82nd (628-1340). Luminist American landscapes from 1850 to 1870, thru 11/25.

***Knowlton**–19 E 71st (794-9700). American realist landscapes, thru 11/29.

***Laboetie**–9 E 82nd (535-4865) Works done in German art colonies before WW I by Heckel, Jawlensky, Klee, Vogeler, others, thru 11/30.

Reed–120 E 78th (UN1-6362). Tues-Sat 1-6. Yale faculty members from 1950 to 1978, including Albers and de Kooning, thru 11/19.

Ronin–605 Mad Ave (688-0188). Mon-Sat 10-6. Sosaku Hanga (creative prints) from 1913 to 1976 in Japan, thru 11/30.

Touchstone–118 E 64th (826-6111). Books and notations by Aycock, Shaw, Steir, others, thru 11/30.

SoHo

Bayard–456 W Bdwy (477-3804). Works by Northwest Coast Indians, 1915 photogravures by Curtis on the Kwakiutl, thru 11/30.

***OK Harris**–383 W Bdwy (431-3600). Paintings by Baeder, sculpture by DeAndrea and Myer, photos of Las Vegas by Abrams and Fowler-Gallagher, 11/11-12/2.

***Jewelweed**–72 Thompson (431-6893). Silver *objets d'art* by Callahan, Gaiss, and Hecht, thru 11/30.

The Kitchen–59 Wooster (925-3615). Performance audio art, 11/11-12, 15-19. Daily 1-6.

22 Wooster–(431-6445). Batten, Loving, and Machida, thru 11/15.

Ward-Nasse–131 Prince (925-6951). Weavings by Gilbert, sculpture by Ruckdeschel, others, thru 11/23.

WIA–435 Broome (966-5894). Tues-Sat 1-5. Women in mixed-media by Kennedy, sculptured collages by Zinman, others, thru 11/18.

OTHER

***African Tribal Arts**–84 E 10th (982-4556). Mon-Sat 10-6. Fertility and labor masks of the equatorial forest, thru 11/15.

Alternative Center–28 E 4th (473-6072). Wed-Sat 1-6. New directions in Chinese art, thru 11/18.

***Armenian General Benevolent Union**–628 2nd Ave (684-7530). 3,000 years of Armenian metal art, thru 11/22.

Bishop–1059 3rd Ave (751-9703). Indonesian batiks and ikats, thru 12/2.

Esoterica–246 E 75th (861-0913). Wed-Fri 3:30-7, Sat & Sun 12-7. Collages by Karman, assemblages by Greaves, and sculpture by Madden, thru 11/15.

Gallery 62–National Urban League, 500 E 62 (644-6500). Mon-Fri 10-4. Illustrations of black life from 1923 to 1949 by Bearden, Lawrence, White, thru 11/30.

Glassmasters–621 Sixth Ave (924-2868). Fantasies in glass, thru 11/18.

***Hall of Science**–Flushing Meadows, Corona Park (699-9400). Handcrafts by German artisans, thru 12/31.

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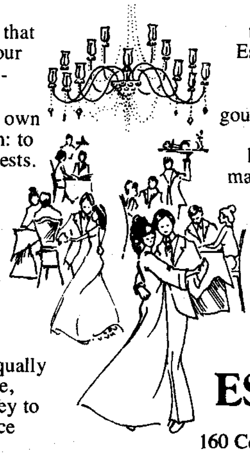

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AROUND TOWN

Lands Beyond–1218 Lex Ave (249-6275). Pre-Columbian art of Mexico and Peru, thru 11/11.

Lever House–Park at 53rd (GR5-6650). Mon-Fri 9-5, Sun 1-5. Realistic works by American Artists Professional League, thru 11/20.

***Mall of CUNY,** 33 W 42nd (790-4331). Mon-Fri 9-6. Black America on stage, including photos, posters, costumes, thru 12/8.

National Academy of Design–1083 Fifth Ave (369-4880). Mon-Fri & Sun 1-5. Allied Artists of America, thru 11/12.

NY Public Library–at Lincoln Center, 111 Amsterdam Ave (790-6551). Mon & Thurs 10-8, Tues-Wed 10-6, Fri-Sat 12-6. Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 12/30. George M. Cohan centennial; thru 11/30.

***P.S. 1**–46-01 21st St. Long Island City (233-1096). Thurs-Sun 1-6. A miniature golf course in all mediums by Collete, Gebhardt, others, thru 11/15.

Sirovich–331 E 12th (777-1050). Mon-Fri 10-4. Works by senior citizens, thru 11/17.

Society of Illustrators–128 E 63rd (TE8-2560). Mon-Fri 10-5. Works by members, thru 11/10.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Union Carbide–270 Park Ave (535-4250). Works by Gillespie, Gussow, others, 11/8-30.

Zoltan–51 E 10th (260-6220). Watercolors and graphics, thru 11/10.

Photography

Nancy Dunn–Distorted color images of New Jersey, thru 12/2. Nikon House, 620 5th Ave (586-3907).

***Elliott Erwitt**–A retrospective with 150 images, thru 11/25. Witkin, 41 E 57th (355-1461).

Nathan Farb–The Russian people, thru 11/26. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri till 4.

French Culture Services–972 5th Ave (570-4400). Mon-Fri 10-5. Lithos by Dubuis, Jarema, Licata, Motherwell, thru 11/21.

***Benno Friedman/Joe Maloney**–Mexican pyramids and western landscapes/Maine, Long Island, and New Jersey, thru 11/25. Light, 724 5th Ave (582-6552).

Ralph Gibson–Color, perception, the image, thru 11/25. Castelli, 4 E 77th (288-3202).

Rene Groebli–Color fantasies, 11/9-1/2. Images, 11 E 57th (838-8640).

Barry Guthertz–Surrealistic nature studies, thru 11/21. Institute for the New Age, 45 E 78th (737-8808). Tues 2-8, Sat 11-6.

Ernst Haas–Dye transfers of the creation, thru 11/10. Space, 154 W 57th (765-1776). Tues-Fri 11-5.

***Serge Hambourg**–People carrying things in black-and-white, thru 12/16. French Institute, 22 E 60th (355-6100).

***Erich Hartmann/Jill Lynne**–Nudes and landscapes using the laser light form/Spacescapes, thru 11/25. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Florence Henri**–Bauhaus studies, thru 11/12. Pfeifer, 825 Mad Ave (737-2055).

Nelson Lai–Tiny color prints, thru 11/13. Camera Club of NY, 37 E 60th (223-9751). Mon-Fri 1-6.

***Duane Nichols**–Sequences of Egypt, homage to Cavafy, thru 11/25. Janis, 6 W 57th (586-0110).

***Herbert J. Seligmann**–50 vintage works, including NYC's architecture, the plight of the Jews in 30s Germany, thru 12/9. Prakapas, 19 E 71st (737-6066).

***Soho Center**–114 Prince (226-1995). People by Bissel, Davis, Rodam, others, 11/8-12/2.

Soho/Stieglitz–34 W 13th (242-9198). Fri-Sun 1-6, Tues 7-9. Village people by Boretz, details by Spaventa, portraits, landsapes by Albert, thru 11/28.

***Karen Tweedy-Holmes**–Victorian architecture in the US and wildlife of Tobago, thru 11/9. Carlton, 127 E 69th (249-9880).

William Watson–Black-and-whites, thru 11/12. Viewing Room. 72 Wooster (431-5904).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15.

AROUND TOWN

The Making of a Dinosaur: The process of restoring dinosaur fossils. *Unseen Flowers of the Desert:* Robert I. Gilbreath's photographs of the tiny flowers that grow in the arid American West; thru 2/28.

Asia House, 112 E 64th St. (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs 10-8:30. *The Ideal Image:* Gupta sculptural tradition and its influence, thru 12/3.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 12:30-4:30. *Fiestas Mexicanas:* Contemporary Mexican Indian ceremonial dance costumes; thru 11/12.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Africa in Antiquity:* The arts of ancient Nubia and the Sudan; thru 12/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Ornament in the 20th Century;* thru 1/7. *Artists' Postcards:* Original works of art in postcard size; thru 12/2.

Frick Collection, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Mark Rothko, 1903-70:* Retrospective including close to 200 of his paintings and works on paper; thru 1/14.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Fleeting Gestures:* Photographs of the dance, from its classical form to the present state; thru 1/7.

Jewish Museum, 1109 Fifth Ave. (860-1888). *Spiritual Resistance:* Paintings and drawings by Jewish artists during their internment in Nazi camps and ghettos; thru 11/12.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Splendor of Dresden:* Over 700 masterpieces, spanning 500 years, from eight Dresden museums and including works by Titian, Rembrandt, Vermeer, Holbein, Velasquez, Rubens, and others; thru 1/14. The Temple of Dendur: In the Sackler wing. *Fifteenth and Sixteenth Century Northern Drawings:* Works by Dürer, Grien, van der Weyden; thru 1/28.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings:* Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts:* Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection:* Letters by artists, authors, statesmen from the late sixteenth thru the ninteenth century. *Songs of Whales:* The music of the humpback whales. Thru 12/5.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30. A collection of 120 American samplers; thru 1/7.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Gold and Silver—Treasures of New York:* Over 400 pieces of decorative art; thru 4/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Peter Voulkos Retrospective:* Works by this pioneer of 20th-century American ceramic art; thru 12/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy—Lazy Lasers and Holy Holos* and Nunez's *Holokinetics;* thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *New York/New York:* Celebrating the city; thru 11/13. *Matisse in the Collection of the Museum of Modern Art:* Paintings, drawings, prints, sculptures, and cutouts of virtually every period in the great artist's career; thru 1/30.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York:* Works by Katharine T. Carter, Tom Hatch, James R. Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzie; thru 11/11.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Moving in the City:* New permanent exhibition of the Society's collection of 19th-century carriages, stagecoaches, sleighs & fire trucks. *The American Magazine and Others:* Representative American magazines from the 18th to the 20th century.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 12-4. *Treasures of Cyprus:* Eight thousand years of Cypriot art, history, and culture, from the Neolithic age up to the mid-19th century; thru 12/17.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Abstract Expressionism—The Formative Years:* More than 100 paintings from the late thirties and early forties by Baziotes, Gorky, Newman, Motherwell, de Kooning, Pollock, others; thru 12/3. *Recent Acquisitions:* Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; thru 11/26. *Introduction to 20th-Century American Art:* Paintings, sculptures, and drawings by Calder, Nevelson, David Smith, Hopper, de Kooning, and Gorky. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Giants, Giants Stadium, Meadowlands (201-935-8222) No home game this week.

Jets, Shea Stadium (421-6600) No home game this week.

Islanders, Nassau Coliseum (516-694-5522); vs. Minnesota North Stars, 11/7; vs. Atlanta Flames, 11/11; vs. Colorado Rockies, 11/14. At 8:05.

Rangers, Madison Square Garden (564-4400); vs. Minnesota North Stars, 11/8; vs. New York Islanders, 11/12. At 7:35.

Knicks, Madison Square Garden (564-4400); vs. Boston Celtics, 11/11 at 8; vs. Denver Nuggets, 11/14 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888); vs. Portland Trailblazers, 11/10; vs. Philadelphia 76ers, 11/14. At 8.

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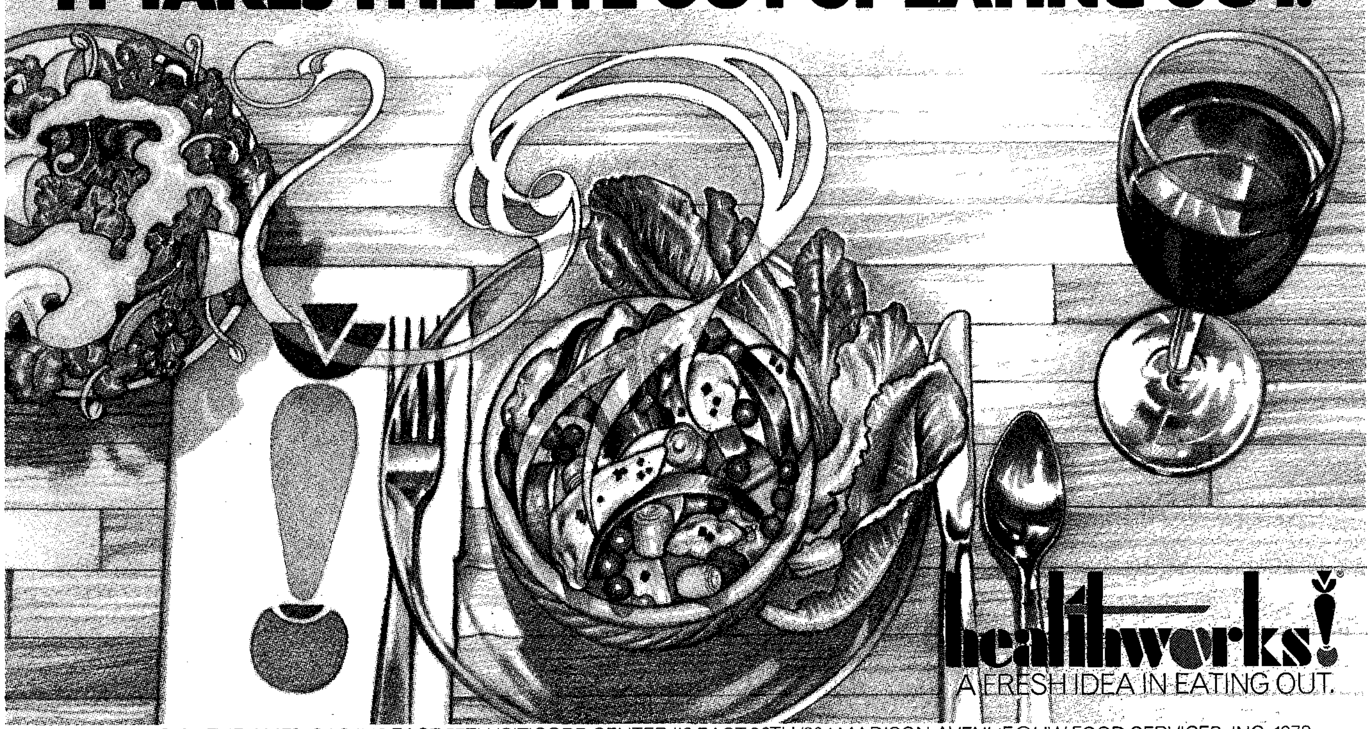

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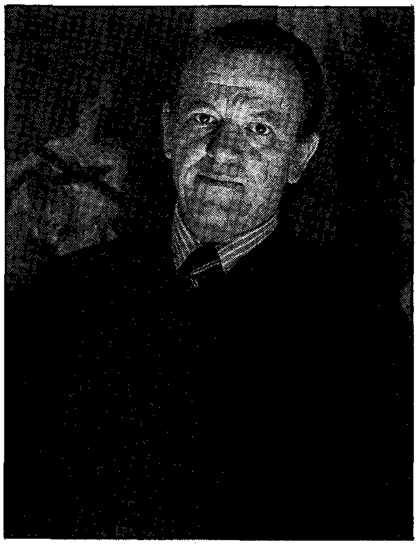

His Honor: *Judge Harold Rothwax of the Criminal Court (Manhattan), robed and ready for a day of law and not much order.*

Justice: A Day in the Life

By Paul Hoffman

"...Behind Rothwax is a mural of Justice, eyes open, draped in an American flag. 'There's gonna be a slight delay,' he says..."

Wednesday, January 11. Coatless in the 20-degree chill, Acting Supreme Court Justice Harold Rothwax arrives at the judges' entrance on Leonard Street. In good weather he bicycles to work from his apartment on Central Park West. At 47 he has straight black hair flecked with silver. His face still shows the scars of teenage acne. He clutches the stub of an unlit cigar.

He walks to the third floor, picks up his mail, then takes the judges' elevator to the eleventh. He walks down the dimly lit hall, filled with defendants and lawyers catching a last-minute smoke before the courts convene, and through a winding corridor to the robing room of Part 35. It's a bare room with a desk, three wooden chairs, and two metal file cabinets. On a metal table is an electric coffeepot. Rothwax doffs his jacket, dons his robe, and walks to the bench. It's 9:50 A.M. by the courtroom clock, but only a handful of people are in the room.

Behind Rothwax is a mural—one of three presented by the artist, Edward Simmons, to the Court of General Sessions in 1896—of Justice, eyes open, draped in an American flag, holding the scales.

"There's gonna be a slight delay," Rothwax announces. "We don't have the calendar."

"Here's today's calendar," says a court officer, handing him the dittoed docket sheet. It lists 33 cases—an error, since one case is not numbered—and more may come in during the day.

Harold Rothwax is an *acting* Supreme Court justice. Because the justices are nominated at political conventions for political reasons, only a handful are considered competent to preside over criminal trials, even fewer to handle the rapid-fire head banging and plea bargaining essential to moving the case load in the calendar parts. So Criminal Court judges are elevated—supposedly temporarily—to fill the gap.

As an acting Supreme Court justice, Rothwax must make do with the help of one law assistant, whom he shares with two other judges. He makes $42,451 (the salary of a Criminal Court judge) plus $40 per diem up to $48,998 (the salary of a Supreme Court justice).

Rothwax, for years a top trial attorney, knows he'll never be nominated for the Supreme Court and sometimes gets bitter about it, because he considers himself as able as any judge on the bench. But he has no political clout and will not play the political game of going from clubhouse to clubhouse to solicit support or buy a nomination with a "contribution" to a party's campaign coffers.

Rothwax has made up index cards listing the history of every case on his calendar. He pulls out the cards for the day's docket and sorts them into separate piles for sentences, ready-for-trial, hearings, and PPI's—pre-pleading investigations. He studies a memo from the district attorney's office listing the four cases it wants to move to trial. To Rothwax's right is a pile of motion papers, to his left a stack of probation reports. He sifts through the probation file.

"Captain," he calls to the chief court officer, "can I give you a list of the pre-sentence reports I don't have? Are you gonna have a piece of paper?"

The officer comes to the bench and makes notes as Rothwax reads the names.

This article is adapted from Courthouse, *which is to be published in January.*

Photograph by James Hamilton

"...'Most people who are shot in the back are sympathetic. I think it'll be a heavy sentence'..."

"Are they on for today?" he asks.

"Yes, they are," Rothwax snaps impatiently. "That's why I'm asking for them."

It's 10 A.M., but neither the assistant district attorney nor the Legal Aid lawyers have arrived.

"Now we wait," Rothwax says aloud.

Assistant District Attorney Katharine Law, a stocky woman in a blue knit dress, arrives clutching a stack of file folders.

"Counsel, do you have a case?" Rothwax asks a lawyer in the first row. "Can we have a clerk?"

Clerk Frank Lanotte calls the case of José Diaz.

Rothwax beckons the attorneys to the bench. "This is a fellow who was out on bail and got re-arrested," he says. "What was he re-arrested for?"

"Robbery," the defense lawyer says. He asks that bail be reinstated and then the defendant can be remanded. That way, he explains, he can collect his fee from the remitted bail money.

"We'll see if the check was sent to the treasury," Rothwax says, instructing the clerk.

Katy Law submits a handwritten memo objecting to bail.

"How the hell did this fellow get out on bail in the first place?" Rothwax says, scanning the papers. "Robbery with a knife and shooting. No prior felonies." He asks for the D.A.'s recommendation.

"C, your honor"—a Class C felony.

"C is a low offer on this," Rothwax says. "It won't go lower."

"The complainant is a sympathetic old man," Katy Law says.

"Most complainants who are shot in the back are," Rothwax says. "I think it's gonna be a heavy sentence on this—three and a half to ten."

"Let me talk to him, Your Honor," the defense lawyer says. "His family's here. Is it possible for him to be brought out?"

Diaz, a young man in red shirt and slacks, is led from the bull pen to the counsel table. The lawyer sits beside him.

"Yes, Mr. Acciani, what do you want?" Rothwax asks.

Assistant District Attorney Michael Acciani steps to the bench and mentions his case.

"Leone Slate is marked ready," Rothwax announces. "Let's notify Mr. Reaves."

Robert Reaves is the court clerk who serves as the liaison between the calendar judges and the trial parts.

"Mr. Mickenberg, come up," Rothwax tells another lawyer.

"Yes, Your Honor?"

"Where's your client?"

"He's on his way."

Rothwax marks Mickenberg's case ready for a Huntley hearing—on the admissibility of a defendant's statements.

"There's Mr. Reaves!" Rothwax calls as a rotund, cotton-haired black enters the courtroom. "Come up, Mr. Reaves!"

Reaves approaches the bench and tells Rothwax: "At this point, we have no open parts."

"No open parts?"

"Our only hope is something's about to fall."

Rothwax sighs sadly.

Reaves says the jury in Judge Melia's part might come back with a verdict.

"Melia would be ideal for Slate," Rothwax says.

"Let me get the lay of the land and I'll be back."

Reaves leaves.

The court officer returns with a stack of pre-pleading reports—tomorrow's.

"Mr. Jacobs, would you come up," Rothwax tells a Legal Aid lawyer.

The case of Pedro Rodriguez—Jonathan Jacobs's client—is called. Rothwax reads aloud from the probation report. Rodriguez is charged with manslaughter for stabbing a man in a fight on West 42nd Street.

"Sit down and talk with Davidson [the assistant district attorney on the case]," Rothwax tells Jacobs.

Diaz is re-called.

Rothwax interrupts the proceeding to tell a Legal Aid lawyer who has just entered the courtroom: "Mr. Sato, your case has been marked ready. We're looking for a part. Check back."

A bearded lawyer interrupts the proceeding again to ask if Rothwax has received a probation report on his case.

"I have *not* received a probation report."

Rothwax returns to Diaz's lawyer: "I can say, top of three and a third to ten."

"Let me sell him on that."

"Ed," Rothwax tells a clerk, "second call on José Diaz. Call the next case."

The case of David Grippi is called.

The attorney asks for a one-day adjournment.

"January 10 on David Grippi," Rothwax orders.

Luis Reyes is called for sentencing for robbery.

"I don't know if you recall much about this matter," his lawyer tells Rothwax at the bench.

"I recall everything about it," the judge replies. "That's why I make out cards."

He reads aloud from the report recommending probation and announces: "I'm willing to place him on probation."

As the lawyers return to open court, Rothwax pounds the heel of his hand on the bench for order. Only in the movies do judges wield gavels.

Rothwax asks the assistant district attorney if she has anything to say.

"Your Honor," Katy Law replies, "this was a negotiated plea. The People have no position."

Neither does the defense.

"You have made a favorable adjustment," Rothwax tells Reyes. "You're to be congratulated on that. Keep up a good record on probation."

He sentences Reyes to five years' probation.

Assistant District Attorney Michael Davidson arrives. Rothwax beckons him to the bench. "Find Jacobs, read the report, and we'll discuss it."

Pedro Rodriguez is re-called. Rothwax lets the jailed defendant meet with members of his family while the lawyers confer with him at the bench.

"What do you know about the decedent?" Rothwax asks Davidson.

"We haven't got a sheet," the prosecutor replies.

"C'mon!" Rothwax snaps, throwing down his pencil in frustration. "How can we evaluate this case without knowing anything about the decedent?"

Jacobs says he was an addict and a dealer.

"Where are you in terms of time?" Rothwax asks Davidson.

"Seven or eight."

Jacobs asks for "zero to five."

"Split the difference," Rothwax says. "Zero to six. Let's sell him on it."

Davidson presses for seven, but Rothwax cuts him off: "Second call on this matter."

Reggie Crumpler is called for sentencing for robbery. Again there's a conference at the bench as Rothwax reads aloud from the probation report, noting that the defendant is working, has completed a high school equivalency, and is in a drug treatment program. The report recommends probation.

"There doesn't appear to be any problem with that, Your Honor," the defense lawyer says. But Rothwax insists that a condition of probation be that he remains in the program.

Then in open court: "Mr. Crumpler, is there anything you wish to say before I impose sentence?"

"No."

Five years' probation.

José Diaz is re-called.

His lawyer tells Rothwax: "We're going to take a plea to possession of a weapon, Class C."

In open court Rothwax recaps the history of the case and asks if the plea is acceptable to the People. It is.

He pounds his hand again for order.

Then he questions Diaz to make sure that the defendant knows what he's doing. Finally:

"How do you plead to that charge—guilty or not guilty?"

"Guilty."

Rothwax puts his pledge of a maximum sentence of three and a third to ten years on the record and adds that he might consider a lower sentence . . . but no promises.

In past years, judges and lawyers alike went through the "legal fiction" that "no threats or promises" were made. But so many prisoners appealed, arguing that judges reneged on the deal, that most judges now put the plea-bargaining process on the record.

"Do you understand what I've said, Mr. Diaz?"

"Yes."

Clerk Frank Lanotte takes the plea and sentencing is set for February 28.

"James Campbell!"

Second call. His attorney is absent.

"Steven Williams!"

The defendant—a black in a knit cap—is on for sentence for robbery as a second-felony offender. Under the law, his minimum sentence must be at least one half the maximum.

"Come up, please," Rothwax tells the lawyers.

The defense attorney asks to see the probation report.

"Why don't we go through it together?" Rothwax suggests. He starts reading aloud from the report, then stops. "What do we have to go through this for? I'm going to give him the minimum. Does he owe any time [from his previous conviction]?"

"I believe not," Katy Law says.

"Let's go with it."

The defense lawyer points to the probation report. "I'd like to take a brief look at it."

Rothwax tells him that it's a waste of time, but the lawyer insists.

He reads the report, then hands it back. "Thank you for indulging me."

"That's all it was," Rothwax says.

In open court, Williams is arraigned as a "predicate felon." The defense lawyer asks that Rothwax direct that Williams be made eligible for work release.

"I'm not going to interfere with the parole board," the judge replies.

He imposes a term of one and a half to three years.

Pedro Rodriguez is re-called. A Spanish interpreter is summoned for the defendant as the attorneys gather again at the bench. They've agreed on a plea to manslaughter in the first degree.

"I think man-two is a better plea," Rothwax suggests.

But Davidson insists: "I want man-one."

"You're a pain in the ass, Davidson," Rothwax tells the prosecutor. But he agrees to manslaughter in the first degree.

In open court he takes the plea and promises a sentence of zero to six years.

"The defendant wishes to be sentenced today, Your Honor," Jacob says.

"Arraign the defendant for sentence!" Rothwax orders.

Jacobs asks that Rothwax recommend parole "at the earliest possible opportunity."

Rothwax says he won't recommend parole one way or the other and imposes the "zip–six" sentence.

"Would it be possible . . ." Jacobs starts as Rodriguez is led away.

"Brief court visit," Rothwax orders.

"I still don't have a part on this yet," he tells a lawyer at the rail.

Then he beckons Davidson to the bench and asks him about a missing witness in another case: "Who is he?"

"He's an eyewitness . . ." Davidson starts.

Rothwax cuts him off. "I don't want to know what he saw," he snaps. "I want to know what he does. If he's a pressman for the New York *Times*, then you'll locate him. If he's a Bowery bum, you won't."

Among courthouse regulars such outbursts are called "Waxing Roth."

A frail blond woman in custody is led to a seat in the jury box to separate her from the men in the bull pen. Then the clerk calls the case of Rose Marie Mitchell, and she's led to the defense table for arraignment. She looks a decade older than her 41 years.

Rothwax summons Katy Law and Larry Fagenson, the Legal Aid lawyer, to the bench. He reads aloud from the handwritten D.A.'s report, still called a "161" from the days when it was typed on a printed form.

"This is a robbery of a doctor. Defendant's pocketbook was found in the office." He shakes his head sadly. "This gal is a real winner."

A court officer brings Rothwax a mug of coffee.

"She has her picture in her purse," Rothwax continues. "As if her name and address weren't enough! Unbelievable!"

Katy Law hands up another handwritten note urging a "top count" unless Rose Marie Mitchell cooperates by turning in her accomplice. Fagenson argues that she can't cooperate while she's in jail.

Rothwax asks the prosecutor: "Would you be prepared to take an open D [a D felony with an open sentence of one to seven years]?"

The case is adjourned while she ponders it.

The case of Michael Parzini is called. It's on for motions on the grounds of diminished responsibility.

Craig Kaplan, Parzini's Legal Aid lawyer, comes to the bench and explains that he's leaving the office to become president of the Legal Aid lawyers' union.

"If you're as effective there as you are as an attorney," Rothwax tells him, "it may be the end of the labor movement in America."

Kaplan asks for an adjournment un-

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BRUCE SPRINGSTEEN
THE BOSS IS BACK

Photographed by Jennifer Lynn

"...Defendants who jump bail can expect to remain free until they are re-arrested—on some other charge..."

til a new lawyer can be assigned to the case.

"I find this a fascinating issue and frankly I'd like to write on it," Rothwax says.

Kaplan suggests putting it over for a week.

Rothwax suggests three.

"You convinced me," Kaplan says.

"If I convinced you, I'm going to re-think my position," Rothwax says. "January 19."

The clerk calls the case of Timothy Oree. The defendant does not respond.

"Parole revoked. Bench warrant issued," Rothwax orders.

It's an empty gesture. The Police Department's Warrant Squad is so overworked that defendants who jump bail can expect to remain free until they are re-arrested . . . on some other charge.

"Come up, Mr. Reaves!" Rothwax calls as the liaison clerk returns to the courtroom.

"We may have a part for a hearing at two," Reaves tells the judge. "In Judge Carro's part. Does it meet the guidelines for a six-month case?"

John Carro is one of three judges who sit in a federally funded section handling only cases of defendants jailed six months or more.

Rothwax looks at the file card. "It's pretty close. This is the fifth month."

The judge looks around the courtroom, then tells the clerk: "I see a number of attorneys here. Frank, can we call their cases?"

Arthur Tyrone Clark is scheduled for sentencing for rape, but "I don't have a report on him yet," Rothwax says. Under the law, a defendant cannot be sentenced until a probation report is prepared. The case is adjourned until January 18.

The law clerk of recently retired Justice George Postel wanders into the courtroom looking for work. Rothwax gives him a stack of motions papers.

"Go through it," he says. "Give me a write-up on it and let me know."

Rose Marie Mitchell is re-called. Rothwax summons Laura Drager, the assistant district attorney in charge of the case, and Fagenson to the bench.

"I know the question," Drager says. "The answer is no."

"Why not an open D?"

"Our position is, it should be a top count unless she cooperates."

"Would you ask Mr. Fried [her bureau chief] to come up?" Rothwax tells her. And as she walks away, he adds: "And if he's not there, maybe you could ask Mr. Stevens, Mr. Rienzi, Mr. Lowe, Mr. Zimroth, or Mr. Morgenthau"—running through the list of her superiors. "Any one of those would suit my purposes."

The attorney on the next case approaches the bench and Rothwax tells him: "She's out of her goddamned mind, but I'm constantly frustrated by inexperienced assistants."

The lawyer's client is not in court.

"Parole revoked. Bench warrant," Rothwax orders. "Stay execution, Frank, until . . ."

"January 17," the lawyer suggests.

"January 17," Rothwax agrees.

The attorney advises the clerk that his client's name is not "Alton Ray," as it's listed on the calendar, but Alton McRay.

Lanotte recalls that a Mr. McRay called to say he'd be late because he was stuck somewhere.

The case is put over for second call.

The case of Allan Proctor is called, and a black is led from the bull pen. His lawyer approaches the bench.

"I know what you're gonna say," Rothwax tells him. "It doesn't make any difference to me. He failed to show up for sentence. He's gonna get zip to five."

"He honestly believes that he's getting screwed here."

"I don't give a s--t what he believes! Proceed!"

"Can he withdraw his plea?"

Rothwax carefully accents both words of his answer: *"No way."*

Then he spots a lawyer in the courtroom: "Mr. Fried, come up!"

John Fried, a chunky man wearing horn-rimmed glasses, is chief of one of the six trial bureaus in the D.A.'s office. As he approaches the bench, Proctor is led back to the bull pen.

Fried explains the office's position on Rose Marie Mitchell: "I think there's more inducement to cooperate with the B over her head." He says Rothwax's offer is "reasonable," but "sometimes reasonable men can't agree."

"I'm going to change the mixture," Rothwax tells him. "I'm going to parole her. I've spent as much time with it as I want to spend with it. Decide what you want to do."

Proctor is re-called.

"Mr. Proctor doesn't want to appear in the courtroom," his lawyer announces.

"I don't care," Rothwax replies. "We're going to go ahead."

Rothwax recapitulates the history of the case. Proctor pleaded guilty to robbery and failed to show up for sentencing on July 21. He was re-arrested in November.

"Miss Law, is there anything you wish to say?"

"No, Your Honor."

"Counsel?"

The defense lawyer says that Justice Postel originally promised Proctor a sentence of zero to three and that Proctor is now "extremely frustrated."

Rothwax calls Proctor "a highly antisocial and dangerous criminal" and sentences him *in absentia* to zero to five. "If it errs at all," he says of the sentence, "it errs on the low side."

A court officer brings Rothwax a cup of soup—a 12:30 ritual.

Proctor's lawyer returns from the bull pen. "Any second thoughts?" he asks the judge.

"I have *no* second thoughts."

The case of Carlos Rivera is called, but the defendant is in Bellevue.

"January 16 on Carlos Rivera."

Rose Marie Mitchell is re-called.

"Has the defendant been arraigned?"

"No."

"Arraign the defendant!"

Rose Marie Mitchell is arraigned. Laura Drager advises against parole or low bail. Fagenson points out that the defendant is the mother of four and that her children are in court.

"I propose to parole her with a view to testing her good faith," Rothwax says, adjourning the case until January 16 and admonishing her to cooperate with the D.A.'s office.

Segundo Valentino is up for sentence for looting a liquor store during the blackout. Rothwax summons the attorneys to the bench and reads aloud from the probation report. The defendant is 39, lives alone, and is unemployed. He said he wasn't looting, merely looking for a friend.

"There were no looters—just like there were no Nazis," Rothwax remarks.

The woman from Legal Aid says: "The only thing I can say is, he doesn't drink."

But he was a heroin addict and he was shot in the leg three weeks ago.

"They recommend probation," Rothwax concludes. "Well, he did eleven days. We'll try him on probation."

It's 1 P.M. Rothwax adjourns court until 2:10. Five cases remain on his calendar.

Before he leaves the courtroom for

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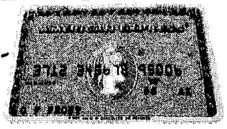

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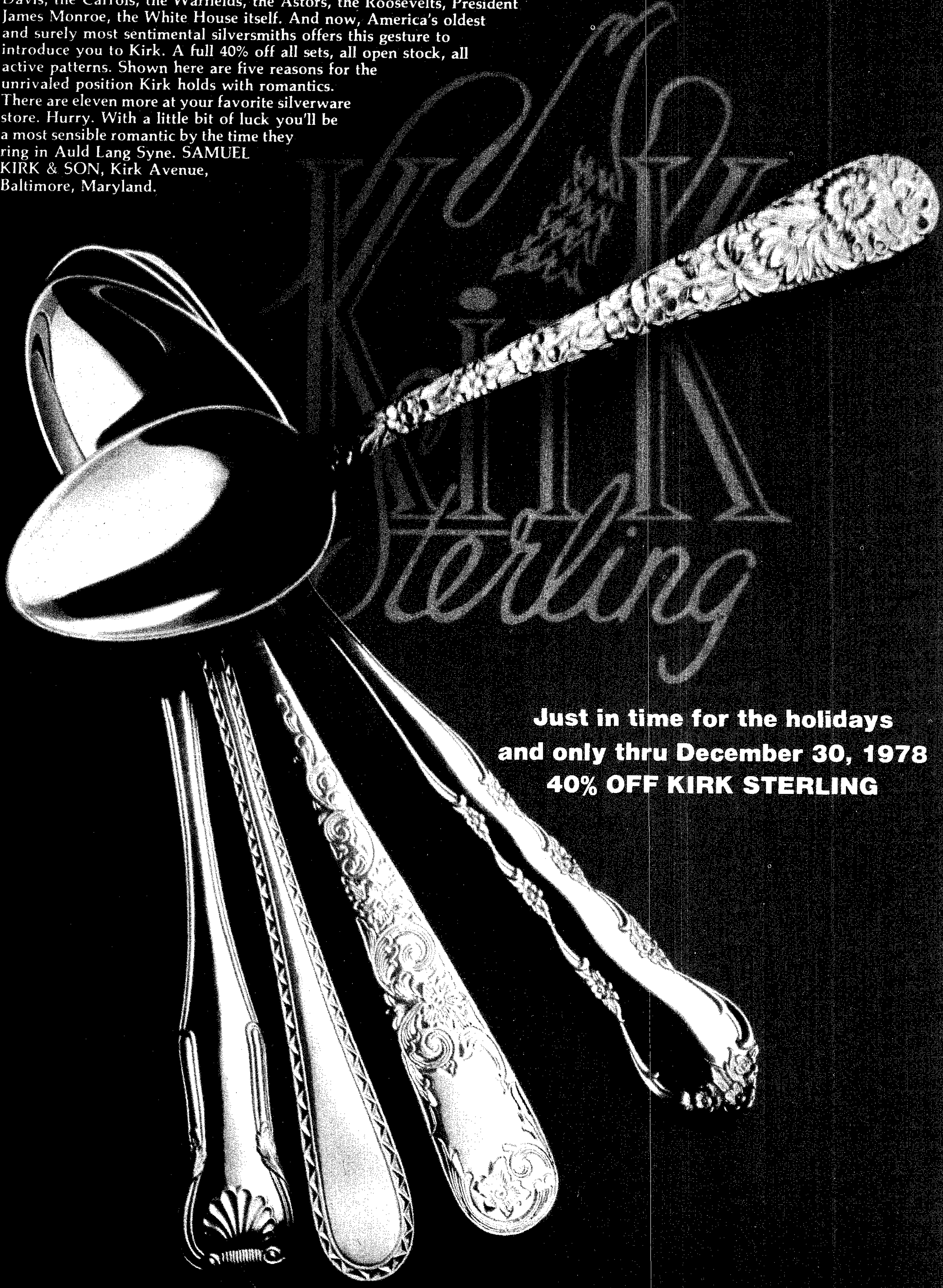

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"...Generally the guys in maximum security are not nice guys. That's why they're in maximum security..."

lunch with his fellow judges—a Wednesday ritual—he gives two bills to a court officer and asks him to buy copies of the *Post, Village Voice,* and *Soho Weekly News.*

Then he adds: "I want change."

At 2 P.M. Rothwax stands on the bench in the locked courtroom bantering with Judges Irving Lang and George Roberts.

On the bench beside him are the newspapers he ordered. The *Post* is running a series on the courts. Today's installment notes that Rothwax and Lang were the only judges who could be found still sitting late one afternoon. The *Soho News* prints a critical comment by Rothwax on the cases brought by "decoy cops"—policemen who pose as drunks and derelicts to lure robbers and muggers. And the *Voice* leads with its annual feature, "The Ten Worst Judges in New York." Rothwax is not on the list.

Below the bench Reaves speaks into a walkie-talkie: "Can you take a *Wade* and *Huntley* hearing?"

The answer is audible throughout the courtroom: "Tell 'em to send it right to the part."

Rothwax leans over and yells into the mike: "It's on its way."

So the case of Steven Charlotten is sent out.

"What are we gonna do with Slate?" Rothwax asks.

"That's the only part we have," Reaves replies. "He's charging."

"Who's charging?" the judge asks anxiously. "Is Carro charging? He'd be ideal for Slate."

Roberts and Lang leave for their courtrooms. The doors of Part 35 are unlocked. Rothwax calls court to order and announces: "James Campbell—ready and passed until tomorrow. Slate is before Judge Carro, Part 71."

Laura Drager returns to court to report on Rose Marie Mitchell. She called the detective on the case and told him: "I have Rose Marie Mitchell in my office." And he replied: "We don't need her. We just picked up the guy."

Rothwax turns to the clerk: "Let's call Anthony Ricco on the writ. I understand he's pleading a constitutional right to escape for a third time."

The case is another "added starter."

Ricco is led into court. He's a bearded man who's serving a ten-to-twenty-year sentence for rape and sodomy and awaiting trial for robbery and murder. He's escaped from both Bellevue and Riker's Island.

Rothwax interrupts his study of the papers to tell a lawyer: "He hasn't appeared here, Mr. Blackstone. Is there any reason why I shouldn't issue the writ?"

David Blackstone can think of none, and Rothwax orders Lanotte to call the case of John Pazivoda.

"Bail forfeited. Bench warrant issued."

He returns to Ricco's application. Ricco claims he's being held in "illegal detention" at the Brooklyn House of Detention.

"This is one of the few facilities remaining from which he has not escaped," Rothwax observes.

Ricco also claims he's been denied medical treatment. Katy Law hands Rothwax a note from the prison doctor saying that Ricco refused treatment for "ecchymosis left preorbital area."

"That's a black eye," she explains.

Ricco also complains that his life has been threatened by other prisoners.

"If his life is in danger there, maybe we could move to the Bronx," Rothwax suggests.

Then he notices Michael Acciani standing amid the conferees. "What are you doing here?" he asks.

The prosecutor explains that he has one of Ricco's pending cases and would like to listen to the argument. "Do you mind?"

"Do I mind? *Yes,*" Rothwax replies. "Will I tolerate it? *No.* You're on trial before Judge Carro."

He orders Acciani out of the courtroom. "It's three o'clock and here's Charney," he calls as another lawyer enters.

The assault case of Armando Diaz is called. Charney explains that Diaz was stabbed in another fight and is still recuperating. The assistant district attorney notes that the victim in the current case is going to Lebanon for 45 days.

"At the rate Mr. Diaz is going," Rothwax says, "if you put it over for two months, he'll probably be dead from other fights he'll get into."

But the case is adjourned until March 10.

Andrew Cruz is called for sentencing for looting during the blackout. Rothwax reads the probation report to the lawyers, noting that Cruz has previous arrests for loitering and trespassing. "He really doesn't have much of a record."

The report says that Cruz has been living with a woman for seven years but has "no immediate plans regarding marriage."

"I don't think he has any long-range plans either," Rothwax quips. "They recommend probation. Well, we'll place him on probation.

"All right, Frank," Rothwax tells the clerk. "That's the calendar except for the Ricco writ."

The bench conference resumes.

"Why can't he be put in the infirmary?" the woman from Legal Aid asks.

"Because it's easier to escape from the infirmary than maximum security."

She says other prisoners are threatening Ricco.

"Generally, the guys in maximum security are not nice guys," Rothwax observes. "That's why they're in maximum security."

They're also grimacing at Ricco, she adds.

"You want me to issue an order: 'There shall be no grimaces'?"

Rothwax wants a report on Ricco's situation from someone in the Department of Correction. "Call him down," he tells the prosecutor. "We'll talk about it informally and then we'll do something."

Katy Law returns a few minutes later. "Apparently the corrections officer is not available now. He's out to lunch."

Rothwax does paperwork at the bench until 3:46 P.M., when Captain Reginald Lee arrives from the Correction Department office on the fifteenth floor. Rothwax beckons him to the bench.

Lee explains that Ricco can't be transferred to the Bronx because that's not a maximum-security facility.

Legal Aid says Ricco is being threatened in Brooklyn.

"If we can substantiate it, we will have the person moved from that area," Lee tells her.

"Do you have specific names?" Rothwax asks.

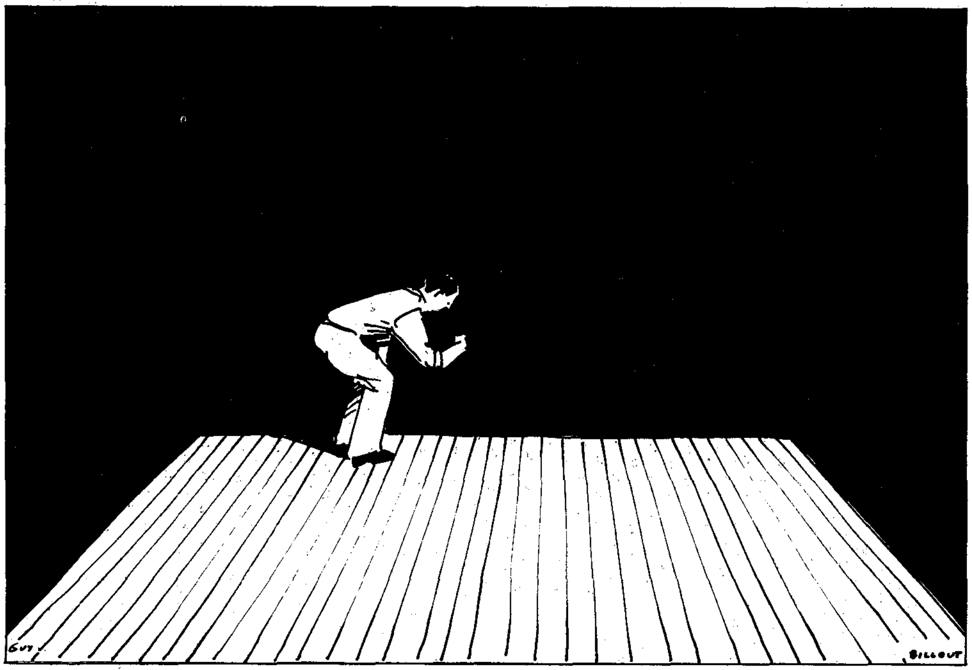
"Not in my possession."

Rothwax points to the bull pen. "Go! Ask him!"

She leaves to confer with Ricco and returns a few minutes later.

"All six," she says—the entire cellblock. "And the officer who sits in the gallery—he was a witness. It's in his logbook."

"Look into it," Rothwax tells Lee. Then he stands. "On the record . . . the writ is denied with leave to renew. Good afternoon, everyone." ■



Living in One Room

By Rhoda Koenig

This summer I decided to paint my apartment, which had needed a new coat ever since I moved in four years ago. The delay was not due to stinginess, or allergy, or acrophobia. I had simply assumed that I wouldn't be living there long enough to worry about painting. You see, I live in the kind of apartment that optimistic real-estate agents call an efficiency, romantic real-estate agents call a studio, and tenants call one room.

One-room apartments are also called two-room apartments—by landlords who insist that a slice of linoleum with dollhouse fixtures on one side is a kitchen and therefore an extra room. Tenants know better: If you have one room for eating, sleeping, and carrying on your business and pleasure, you live in a one-room apartment.

Whatever these apartments are called, they are much in demand, and the demand increases all the time. For, although the population of New York City has declined slightly in the past twenty years, the number of one-person households has shot up. More and more people are "going through the one-room phase," as one rental agent put it. One of these phases is called Being Divorced. Another is Not Getting Married. Another is Not Making More Money. These phases have been known to last for 30 years.

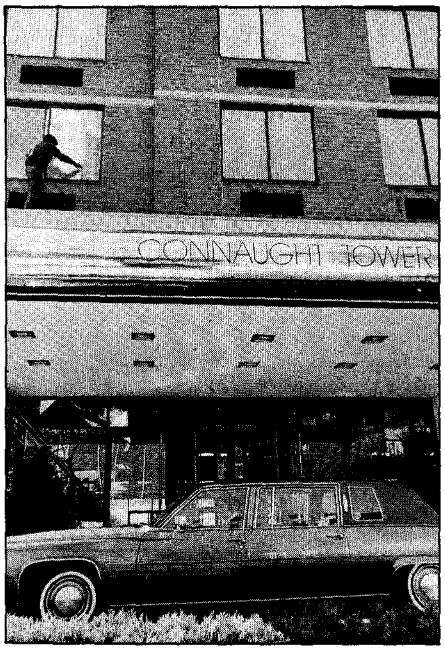
As of the last census, there were more than 129,000 one-room apartments in the city, and City Planning Department figures show that about a quarter of all the apartments from Gramercy Park to Yorkville were one-rooms. New buildings are reflecting the increased need for studios—at the Connaught Tower, at 300 East 54th Street, for instance, more than half of the 360 apartments are studios, and at 254 Park Avenue South, 105 apartments out of 222 are one-room. Even with buildings that are half one-room flats, however, the demand far outstrips the supply. "Ten people come in wanting a studio for each one I have," says Hank Sopher of J. I. Sopher, a firm which deals in one-rooms that rent for as much as $600. Obviously, many of his clients could afford larger apartments. They, and others, prefer one-rooms—there's less furniture to buy, less space to tidy up, and more discretionary income left over at the end of the month. Also, many of the two- and three-room apartments in new buildings are smaller—or no bigger—than a good-size studio. Where's the advantage in being able to go from one narrow, cramped room into another one?

One-room living, then, will be depressing only if your thinking makes it so. Some people, like me, refuse to believe a one-room apartment is their permanent home, and methodically buy furniture for the three rooms they will move into any day now. Several years later these people

Illustration by Guy Billout

wake up to find themselves living in a room that's half chrome and leather and bold modern graphics and half antique lace and bits of pink and blue fluff. Other people try to make their rooms look bigger by covering the walls with mirrors, which means they get to look at everything twice. Still others bravely try to present a dignified, living-room appearance and buy a convertible sofa. They find out their mistake after coming home for the fourth night in a row to a squalid unmade convertible bed. If they can't face this but don't have the discipline to close up the sofa every morning, there is only one way out. This is why hundreds of unhappy people across Manhattan arise each morning from *unopened* convertible sofas.

The convertible sofa also interferes with the sex life of the person who lives in one room. Women resent the switch from languid seductress to cheerful furniture demonstrator. Men find that taking up the cushions to reveal old brooches and bobby pins can stop conversation and all the rest. Without a convertible, however, the one-room dweller is still beset with sex problems: How do you discourage an amorous caller when you have already, in effect, invited him into your bedroom? In *The Age of Innocence,* Edith Wharton wrote that visitors to Mrs. Manson Mingott's parlor were shocked to find that she slept in the next room: "[The arrangement] recalled scenes in French fiction, and architectural incentives to immorality such as the simple American had never dreamed of . . . apartments with all the rooms on one floor, and all the indecent propinquities." How much more suggestive to eat dinner not two yards away from the foot of a double bed. Even when both parties are willing, there are problems attendant on romance in one room. It is very hard to slip unnoticed out of one room and back again in something comfortable. It is embarrassing, when an unexpected suitor turns up, not to have a door to close on last night's laundry, dinner dishes, or lover.



Studio city: *More than half the units in the new Connaught Tower are one-room apartments.*

Yet too much has been made of the psychological disabilities of living in one room. Dr. Jonathan Freedman of Columbia University conducted a study a few years ago in which he correlated the amount of space New Yorkers have to live in with statistics on illness or admissions to mental hospitals. "We find that people who are required to live in a small space are not harmed physically or mentally," he says. "Also, you must remember American rooms are much larger than some in other parts of the world. In Japan, for instance, single people live in rooms that are the size of two and a half tatamis—about twenty square feet. They roll up their tatamis in the morning to have someplace to sit down." And here in the five boroughs there are many single rooms inhabited by *couples* who seem none the worse for propinquity. Derek Reist, an artist, has lived in one room with his wife for six years. They eat dinner by candlelight, using light instead of space to mark the transition from workroom to dining room. They carefully replace every tool and appliance after using it ("It's like being on a ship"), and make use of every last scrap of space ("We keep a lot of things under the sofa, and a lot of other things in the corners"). Ada Louise Huxtable lived in one room with her husband right after their marriage. "I tried to get dual-purpose furniture," she recalls. "I would keep a candelabrum and a tea set on the bureau so that, when visitors came, it would look like a buffet."

With a bit of planning and a proper attitude, there is no reason for the one-room dweller to feel deprived. Forget cramped, hemmed in, confined. Think cozy, homelike, snug. I look around my 25-tatami room, with its shiny coat of 5531-5 Nectarine, and feel the nesting instinct encouraged to rise to even greater heights. Next year—curtains! ■

The One-Room Blues

There is little good to be said for the Room You Live In. For one thing, you face a paucity of literary references. No one says, "A man's room is his castle," or "Be it ever so humble, there's no place like a room." You don't even have a magazine to call your own, there being no publication called *Better Rooms and Gardens.*

You face the knowledge that the average goldfish enjoys better quarters than yours. Its one-room apartment undoubtedly has more windows. Furthermore, a fish often has an attractive little plastic castle or a ceramic sunken galleon in its studio. At best, you have some wax fruit.

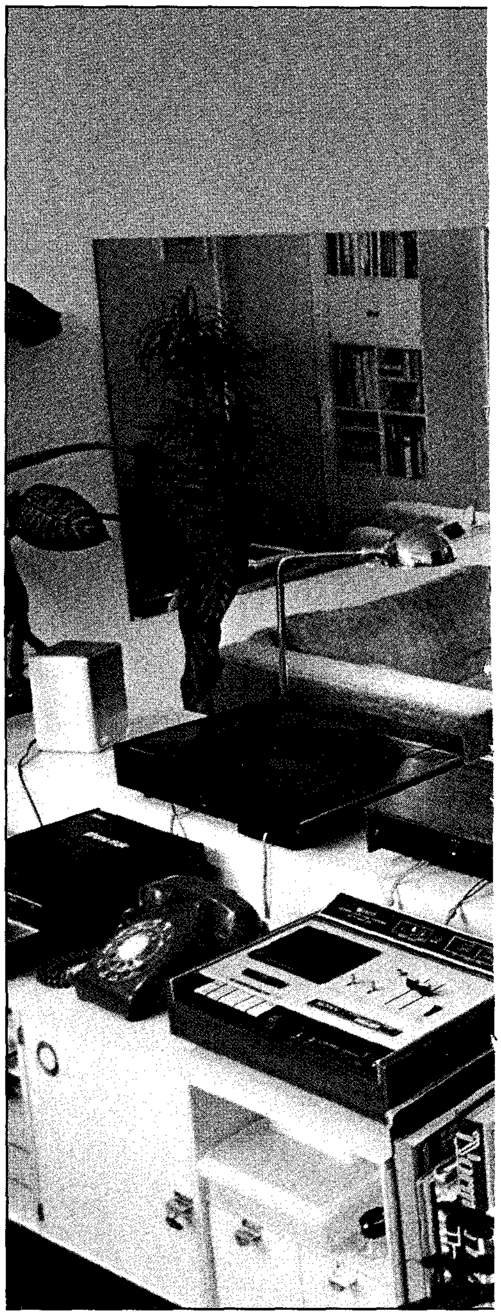
Living in a single room means that you are always short on space, so it is a big help if you can put things under other things. This is, in essence, the design principle of the loft bed, but it can be applied to many of your other furnishings. Try a loft couch, loft tables and chairs, loft lamps, or a loft sink.

If you live in a studio apartment, you often take a lot of guff from friends who inhabit larger spaces. One solution is to install many extra telephones. Then, when someone who's never been to your place calls, you can say, "Hang on a minute; let me pick up in the study."

Rather than regarding your place as a very small apartment, try to think of it as an incredibly large refrigerator. Paint it all white: floor, walls, and ceiling. Install refrigerator-type metal shelves and those handy plastic drawers. Decorate with ceramic food. Install lights that go on when a door is opened. Invite that special someone over for a cold supper.

Naturally, as soon as you are able you will adjourn to larger quarters. However, in the interim, be encouraged by Dorothy Parker. When she was shown an enormous luxury apartment, she told the real-estate agent, "Oh, dear, that's much too big. All I need is room enough to lay a hat and a few friends." **—Randy Cohen**

Photograph by Gary Halpern



8 Eleg 1-Rm Apts

By Kim Dominique

Photographed by Lynn Karlin

"...These people were forced to edit all that was unnecessary out of their lives..."

Living in New York is never easy, but living in New York in a one-room apartment can be downright tough. Still, to some—like the men and women whose apartments are featured on these pages—the challenge can be inspiring.

Needless to say, success requires a nitty-gritty commitment. These people had to address themselves to the task of editing all that was unnecessary out of their lives and apartments. Some compared the process to therapy: In spaces such as these, there are no closed doors behind which to hide an unmade bed or scattered papers. And most agreed that this editing process had ultimately affected their work- and life-styles.

Marvin Mattelson, an illustrator who works out of his apartment, and his wife, Judith, a social worker, chose their apartment because of its high ceiling (10 feet 6 inches) and its size (12 by 36 feet).

Upstairs, downstairs: *Marvin and Judith Mattelson, seen from their sleeping loft.*

"This place gives us more space and freedom than a comparably priced one-bedroom would have," says Marvin. In fact, there was enough space to let the couple create a "four room" (including work space) open-plan apartment by building platforms and stairs and by forming separate lighted areas.

For four months Marvin didn't work. He built in, built up, and went crazy trying to convince people in hardware stores, lumberyards, and supply houses that he knew what he was doing. And he did. He had made sketches, drawings, and scale models, figuring the design down to the last door fixture.

The filing unit he created, while containing all of his supplies, also serves as a divider between the living room and the work space. "The environment is so organized, it tends to make me more organized," Marvin says. "It has even transformed the quality of my work, because now my concerns are 'What am I going to paint?' rather than 'Where's the rubber cement?'"

Judith and Marvin find it "amazingly easy" to live together in one room. "It's not a problem; it's a breeze," Marvin says. Which says something about the quality of the relationship.

Veterinarian-songwriter Roy Appel lived at one time on a Long Island estate in what he describes as a "roll-top desk–books–and–pictures type of environment." But after moving to New York and buying a seven-foot-four-inch grand piano he decided he wanted to live with less, and the idea of having his own music studio was a real turn-on. "I used to have all aspects of my life present and apparent in my old apartment—my animal pictures, my music, my books. . . . Now I live in a clean, elegant space that has no distractions from my music, and I like that."

Interior designer Philip Almeida feels that much of his apartment "translates as a house with separate little spaces." He even thinks of the sleeping platform he built—under which he stores bulky items like boxes and bicycles—as "a basement." Though each of the areas in his room has a traditional definition, "the beauty is, I can read, write, eat, and entertain in any of them." There is a certain pleasure in seeing one's home all in a glance. As Almeida puts it, "I like to feel in control of my space." Living in one room allows that.

ON MANY LEVELS

For Marvin and Judith Mattelson (inset, left), transforming their apartment was a totally cooperative venture, so much so that if they disagreed on an ashtray, they didn't buy it. The tin ceiling that covers the underside of the sleeping loft (above, rear) was, as Marvin put it, "a real test of our marriage. The material was so pliable that if I said 'Lift' and she asked 'Why?' the stuff was ruined." Marvin made the organizational-drawer-and-file system (above, foreground) from Palaset cubes bought at Design Research and Workbench; there are two closets near the entrance (right) for storage. "Everything that could have gone wrong did: bent tin; wet, imperfect wood," says Marvin. "It was like the buttered-bread theory. If you drop a piece of bread buttered on one side it will always fall butter side down." Nevertheless, everything turned out smashingly.

"...'I used to live in a brownstone in Brooklyn. Finally I got tired of polishing silver, washing crystal'..."

MOVABLE STORAGE

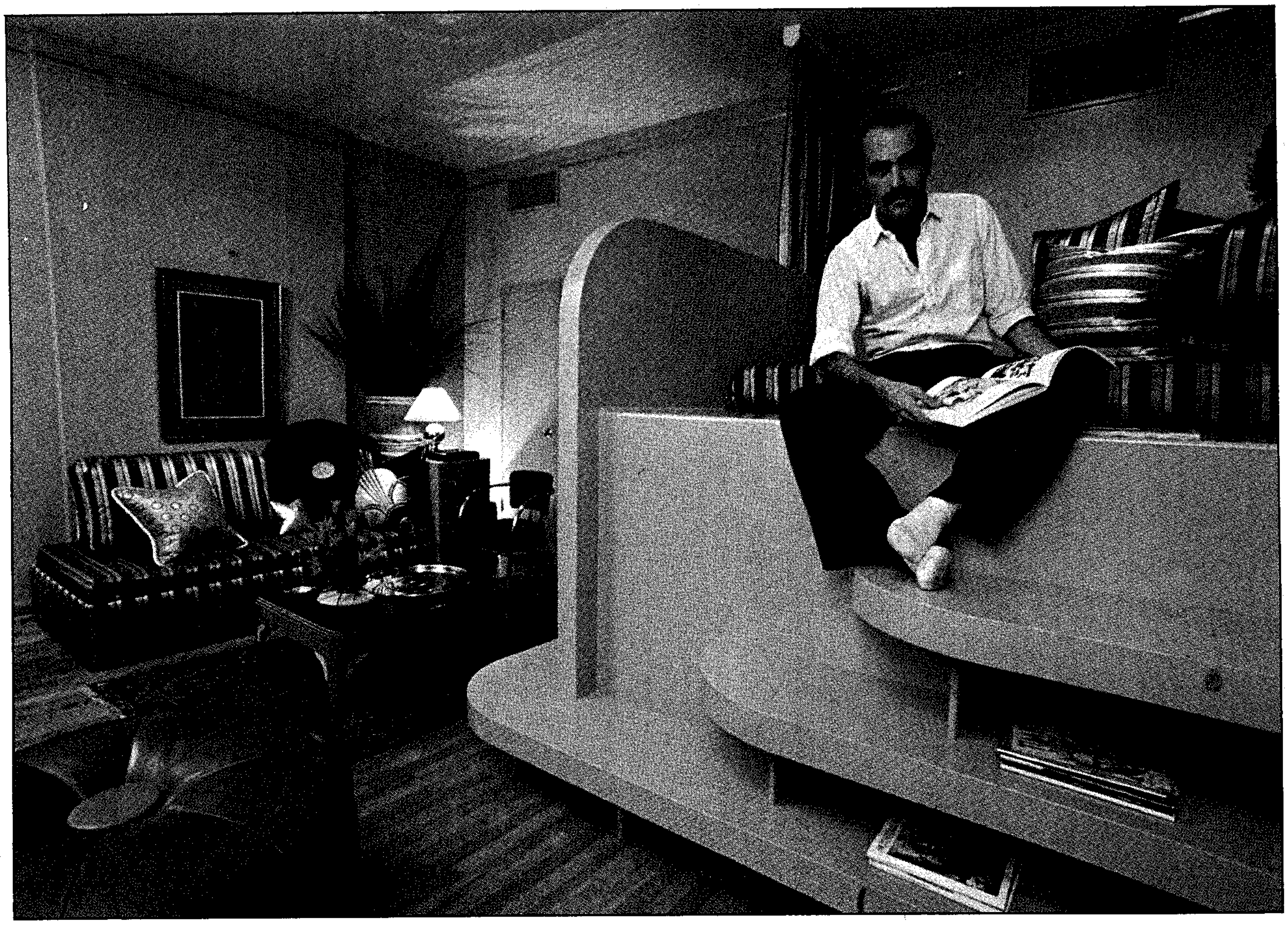
Hairdresser and makeup artist Robert Cota and actress/model Margee Jennings (below) are seated on a wood-and-canvas sofa-bed unit, one of ten movable pieces Robert built for his fourteen-by-twenty-foot apartment on West 23rd Street. All units have hinged tops that open to accommodate blankets, towels, linens, and out-of-season clothes. This multi-function approach is the bottom line of one-room survival. Robert didn't always have this sensibility: "I used to live in a brownstone in Brooklyn full of art and antiques. Finally, I got tired of polishing silver, washing crystal, and worrying about being ripped off every time I left on a trip." With the help of architectural designer Harry Fischman, who helped him realize some of the finer points of his design concept, Robert created a white-and-light environment that answered his need for a place to entertain guests, see clients (white is a perfect backdrop for his work), and just generally hang out. A device called an electrostatic air cleaner, which produces six air changes a day, keeps the furniture white and dust-free even when the windows are open.

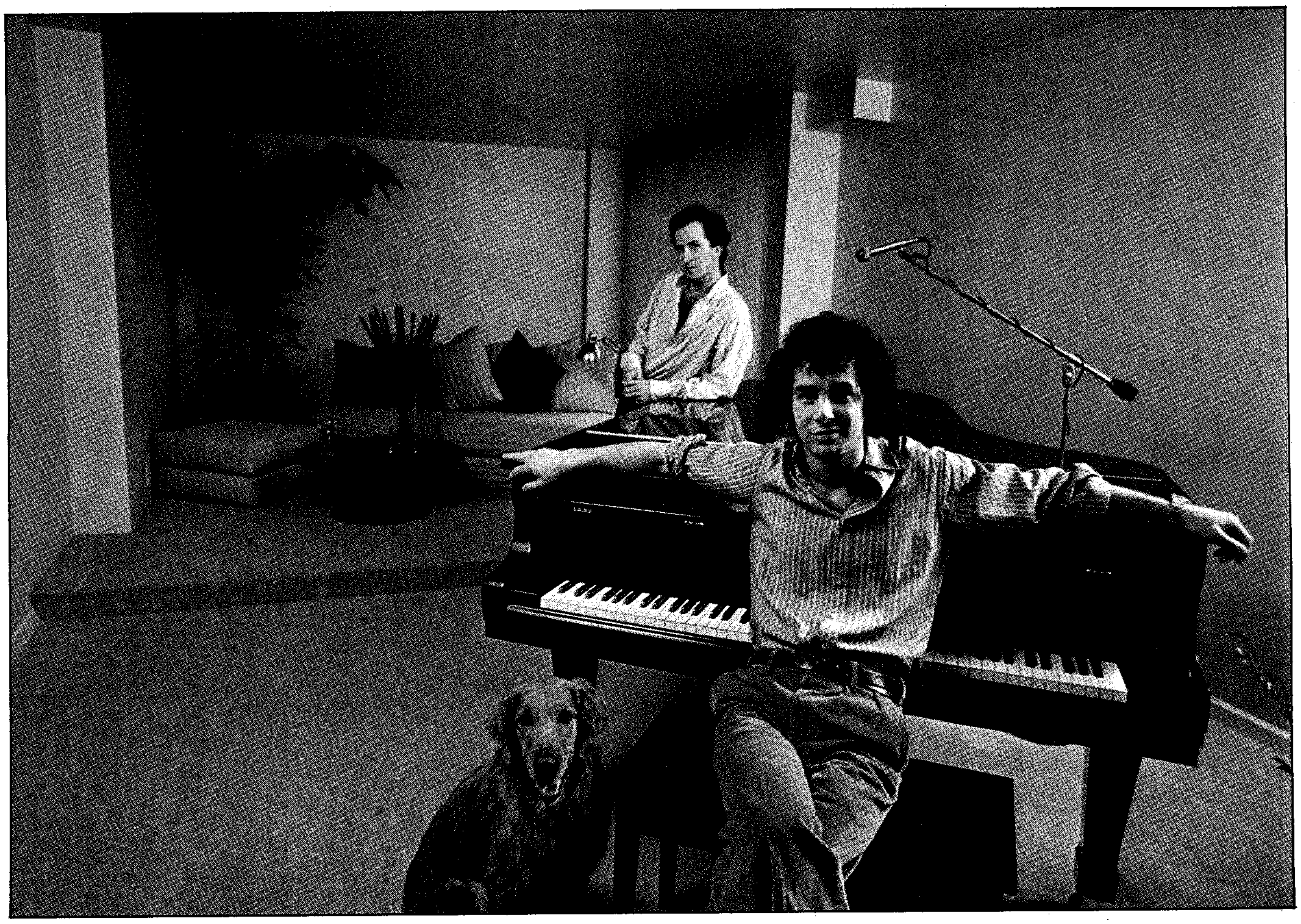
PART DECO

"Everyone would like a great big space to bump around in, but in New York a big apartment's just not worth the price you pay for it," explains interior designer Philip Almeida (top right), who has lived in his sixteen-by-eighteen-foot Upper West Side studio for two years. "I'd rather buy a car, travel, invest in a house." He chose instead to invest his energies in perfecting a feeling—a warmth and comfortableness whose elegance evolved from years of trading up, searching flea markets with an eye for the intrinsically beautiful. He made the striking couch, bed, and pillow covers from a strip of faille-and-satin material bought as a remnant for a chintzy $8; he found the black chair at right, and its mate, in a barbershop and took them away for $25; the coffee table cost him $4.50; he traded for the green hassock. As for the bed, he built it himself. Much of what Philip has is decidedly Art Deco. "I'm just somehow responsive to the lines and proportions of that period. I suppose in part they remind me of things I've grown up with or seen before; they seem comfortable, secure."

LIVING WITH LESS

Roy Appel (bottom right, seated at the piano, with his golden retriever, Sandy) hired designer Bruce Bierman (behind piano), a friend, to help him design his 12-by-24-foot studio in the East Seventies after seeing what Bierman had done with other spaces. "I want an apartment designed around my piano," he told Bruce, who responded with a scaled-down plan. The minimal furniture consists of a double bed covered in channel-quilted cotton from Paterson Silks, beige industrial carpeting from Regent Carpet, a sawed-off restaurant-table base from Tip Top Equipment, Inc., with a black Formica top, also from Tip Top. Two cushions that serve as an ottoman can be used separately for table seating. Finally, the whole system can be changed to black simply by changing the slipcovers. "I think it's wonderful," Ray says. "It's like an elegant music studio." And where, in this Spartan setup, does he keep the miscellany every apartment dweller accumulates, and which is so perplexingly missing from this picture? In three closets, an armoire, and a bureau in an out-of-sight dressing room.





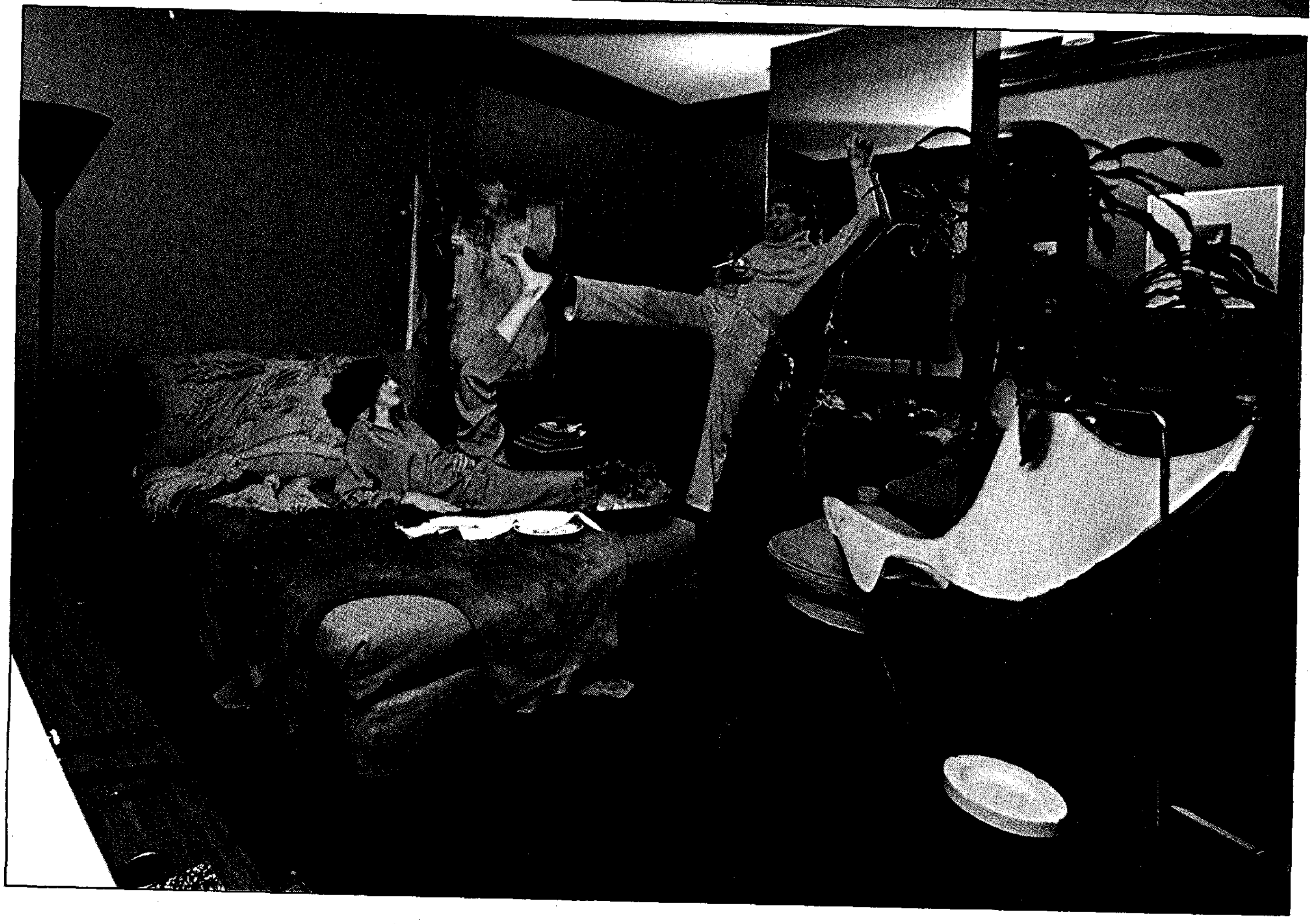
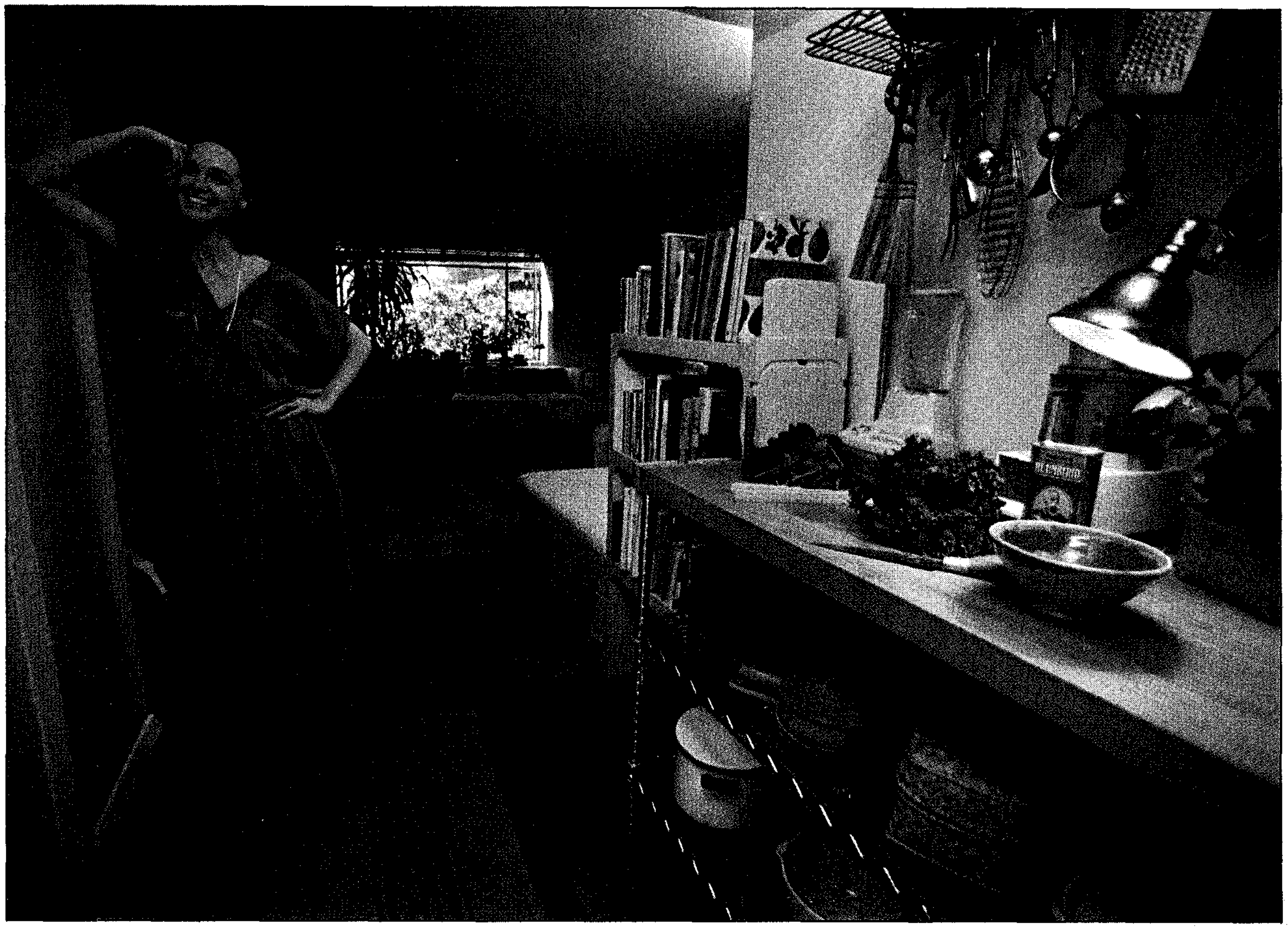


Photo: bottom, Dan Wynn



THE VALUE OF CHANGE

"I love the building, the area, the architecture, and the character of the apartment itself," says interior designer Susan Francesca Orsini (top left), who has lived for six years in this L-shaped studio in the West Village, "but living in one room can become a bit unsettling." Particularly when you have to work out of your apartment, as Susan does. "It becomes difficult to separate yourself from your work. If I am alone, I have a tendency to gravitate back to my drawing table [situated in the small leg of the L, which is the alcove glimpsed through the doorway at top]." Soon, if she can find an office uptown, Susan will no longer have to clear off her dining table (the Parsons table at right) to spread out her plans. And what's now her drawing alcove will have room for a real bed. She is used to making changes in her environment. "The art, the pillows, the furniture are always in transition here," she says. "I'm always trying out new finishes, new products, new wall colors." She's right—she never really leaves her job at night.

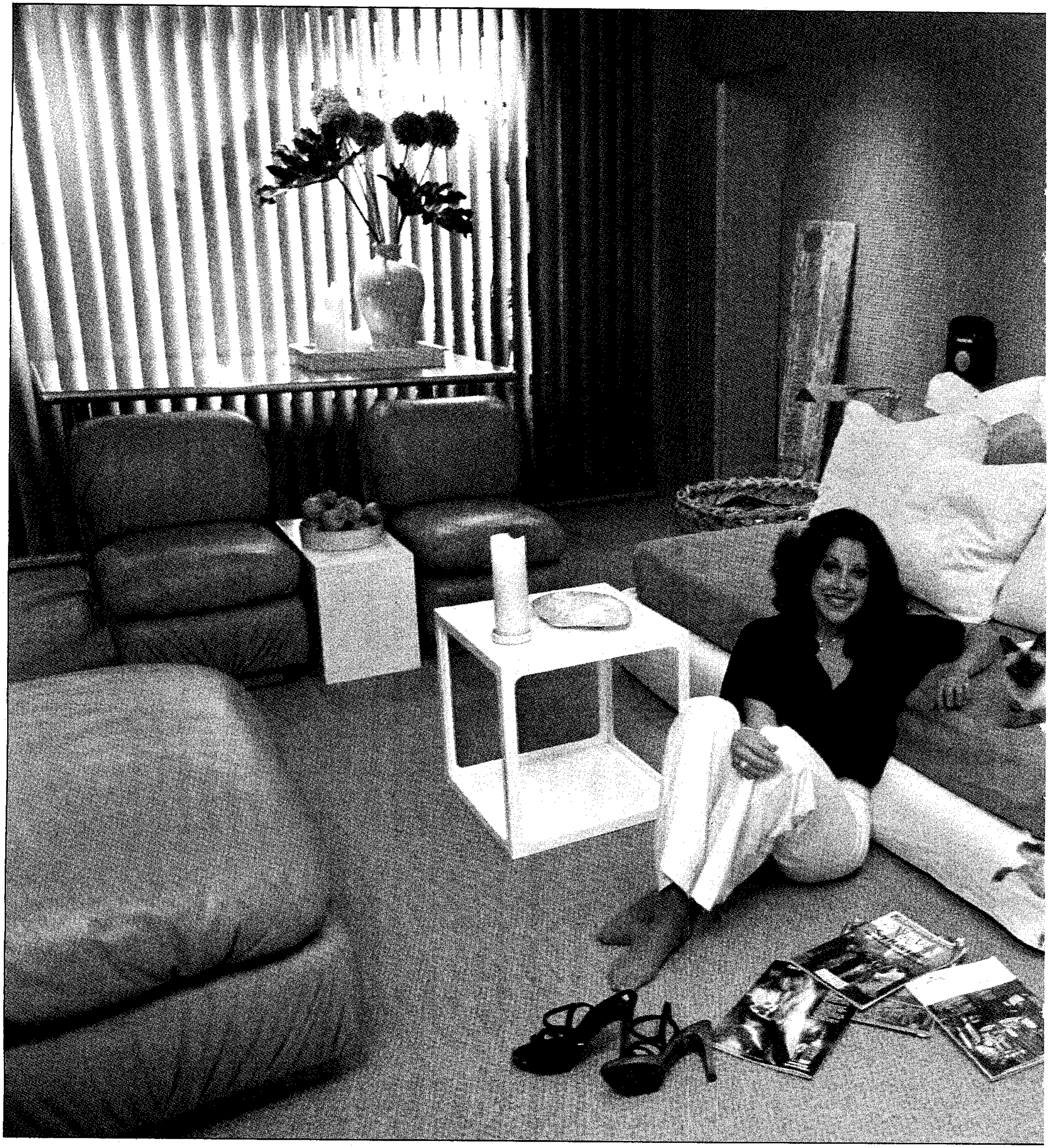
JUST THE ESSENTIALS

Jimmy Potucek, interior designer (bottom left, with model Karen O'Shea), lives in "a very well-tailored glove box." He has filled his twelve-by-eighteen-foot East Fifties studio with "comfortable essentials"—a bed covered with gray mohair suiting material, a draped sueded hide, a twelve-foot cantilevered shelf, a butterfly chair, and a floor-to-ceiling mirror which camouflages the armoire in which he stores his clothes and accessories. The walls are a "restful" gray-green, reminiscent of a color he saw on the walls of the Biblioteca Medicea-Laurenziana in Florence. "To live comfortably in one room, you have to get adjusted to paring down," he says. "If you can't have ten spacious rooms with the freedom to paint one blue, one red, and so on, you had better try to perfect the only room you're working with." Perfect it how? "That means having around you very few things, but things that please you totally—the best bed, the purest chair," he says. "It's terribly convenient, living in one room. The only thing I really miss is a red lacquered Ferrari in the driveway."

IMPROVISATION

Designer/writer Molly Siple (above) is in the midst of putting together a cookbook for Harper & Row. How big is the kitchen she tests recipes in? A claustrophobic six by nine feet. Very *impractical. So she installed the 24-by-70-inch butcher-block-topped working area at right and an adjacent 24-inch-square, seven-foot-high tower, with six shelves for storage, constructed of Metropolitan Wire restaurant shelving from the Professional Kitchen. (The tower, out of view, adjoins the counter at right.) Of course, all this practicality means she is spending a lot of time in her fourteen-by-twenty-foot apartment. "There are times," she sighs, "when I would love the luxury of having another room to walk through, or close the door on." The décor is white-on-white, to give the illusion of space, but "the trees keep the place from looking cell-like." The problem is not so much the lack of floor space, but the lack of storage. "I don't worry about where to put 50 guests, but about where to put their coats." Her solution? "I put some of them on the shower-curtain rod—where else?"*

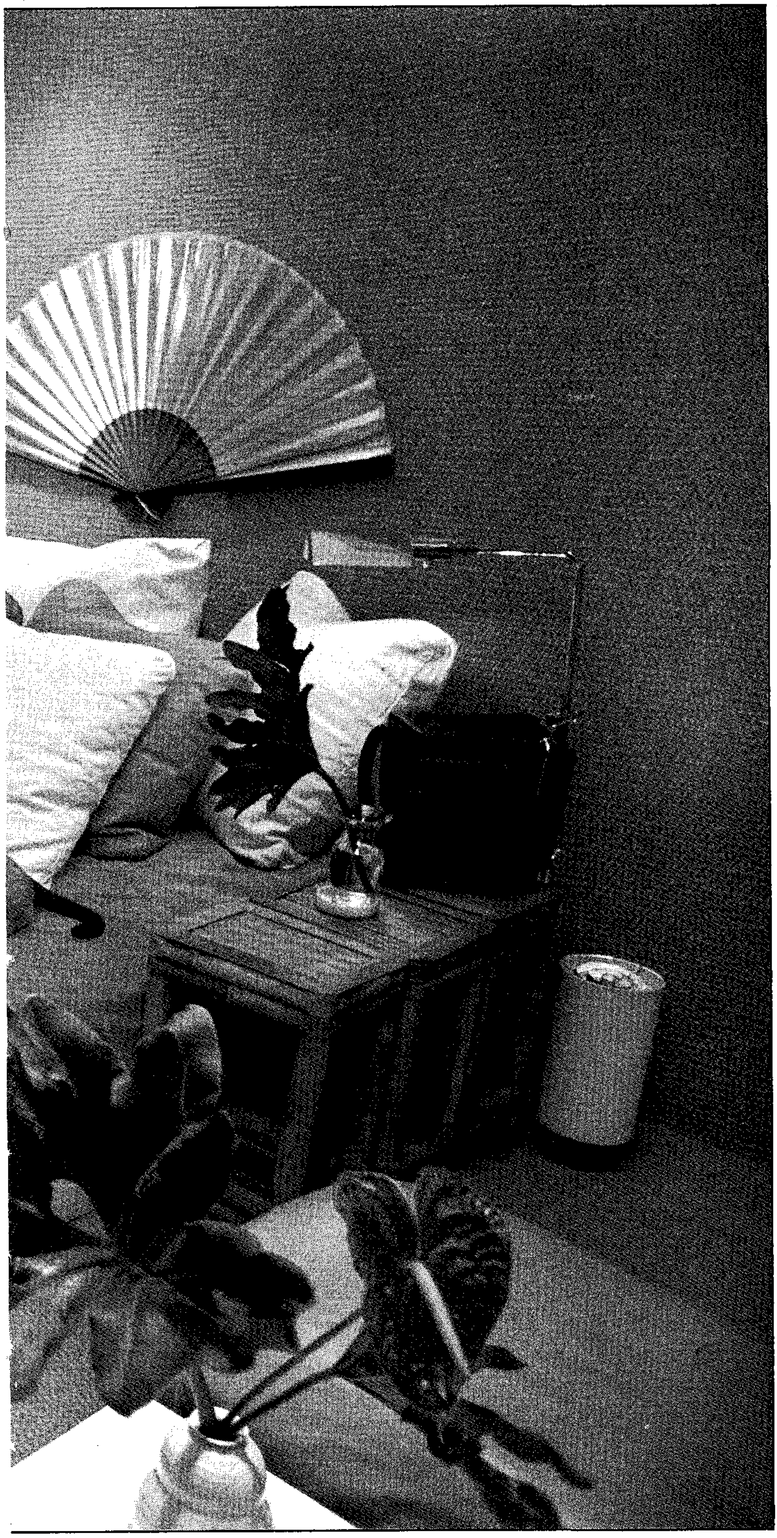
LIVING
IN
ONE ROOM

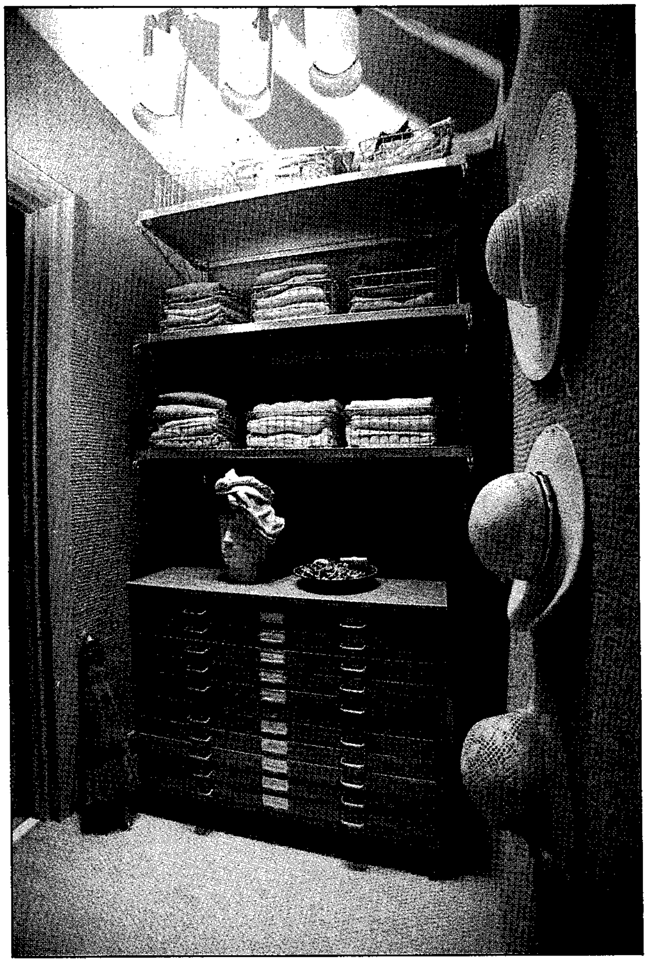


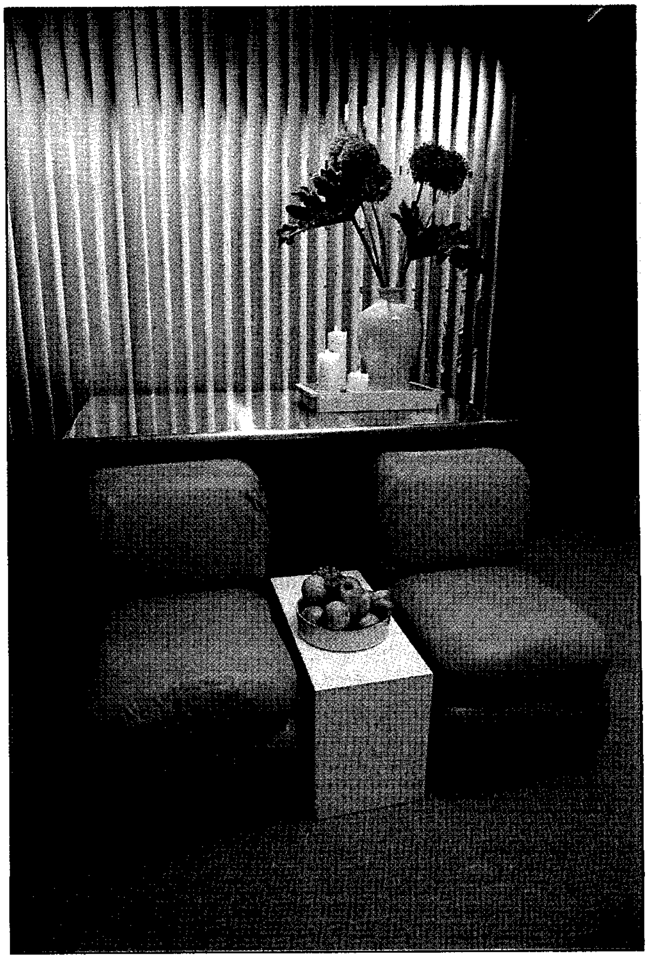
LIVING IN ONE ROOM

INNOVATION

The one thing Trudi Mannarino (above) didn't want for her first apartment was a "dark, dingy, mattress-on-the-floor sort of environment." She works for Patino/Wolf Associates, one of the foremost design firms in New York. (Its trademarks include a soft-beige-and-white palette and hard-edged materials juxtaposed with soft suedes and leathers.) When Trudi moved into her thirteen-by-eighteen-foot studio in the East Fifties, her firm was delighted to help with the design. You see the results above. So much for her apprehensions. The brushed-aluminum table (bottom right), which Vincent Wolf tracked down at A & E Restaurant Supply, can be used either as a work surface or—with the slipper chairs set around it—as a dining table. Behind the chairs are brushed-aluminum verticals, from CBS Vertical Blinds in the Bronx, which hide the wall-mounted air conditioner and an ugly window and radiator. The bed, covered in butter-soft leather and white canvas, serves as a couch. Sisal matting, which







covers all walls and floors, is durable and, most of all, easy to maintain: "You just vacuum the walls." Trudi's closet (top right) has open wire baskets, for storing sweaters and shirts, resting on Metropolitan Wire cantilevered wall shelves. The oak flat files from the Charette Corporation are great for keeping jewelry, scarves, and miscellaneous papers. "I have room to entertain and the place never looks cluttered; it's easy to maintain and I have plenty of storage space. A studio apartment?" she says, grinning. "So who's complaining?" ■

Decorating by the Inch

By Molly Siple

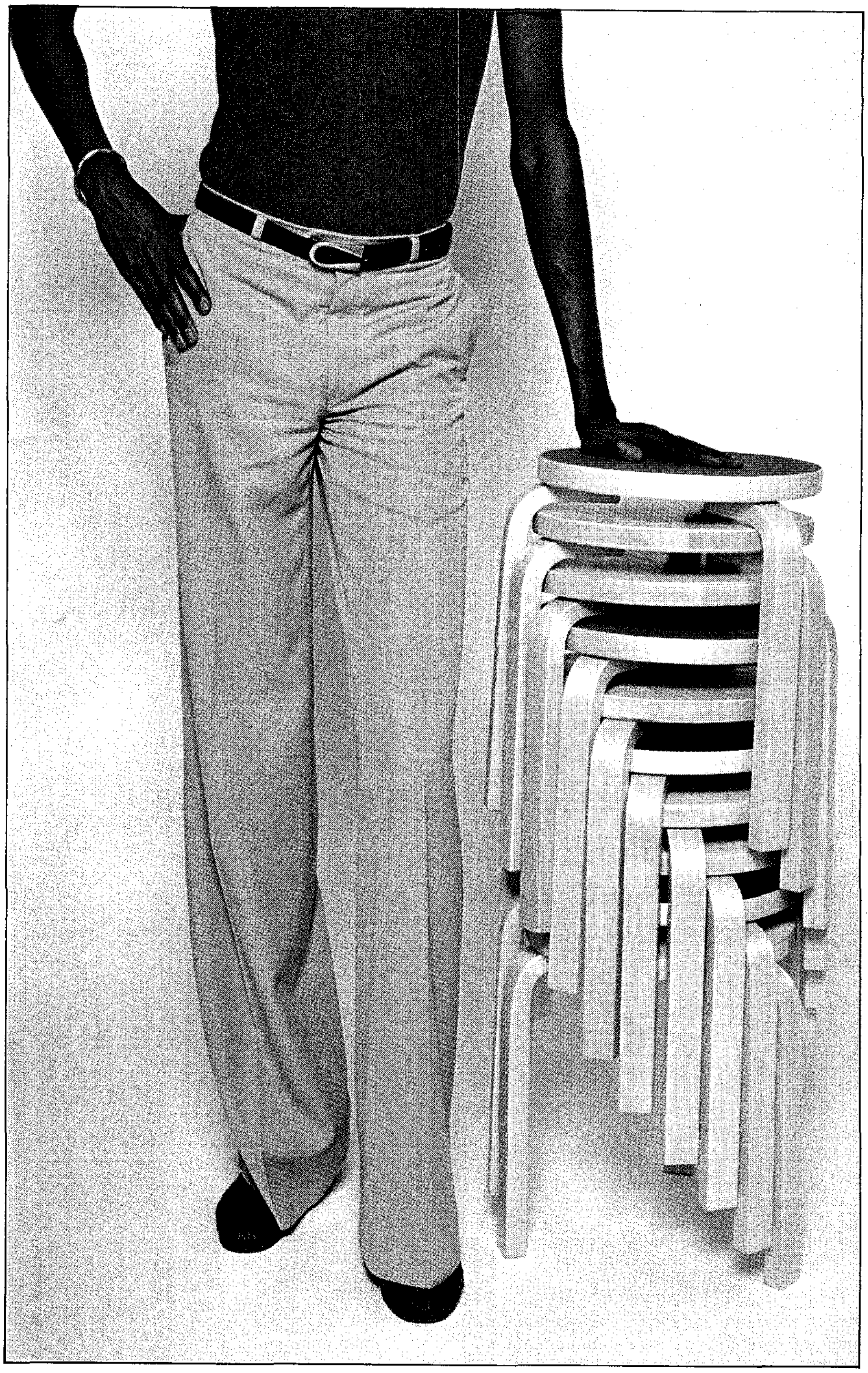
"... Consider the furnishings we show you here: flexible storage systems, seating that hangs up or hides in a closet..."

The first step in decorating your one-room apartment is to give everything you don't use to the Salvation Army. Next, carefully watch how you spend your hours at home and don't make room for things you suspect you won't do... like serving sit-down dinners for eight.

Also, consider the furnishings we show you here: flexible storage systems, furniture that incorporates storage space, seating that folds and unfolds, stacks, rolls, and hides in a closet.

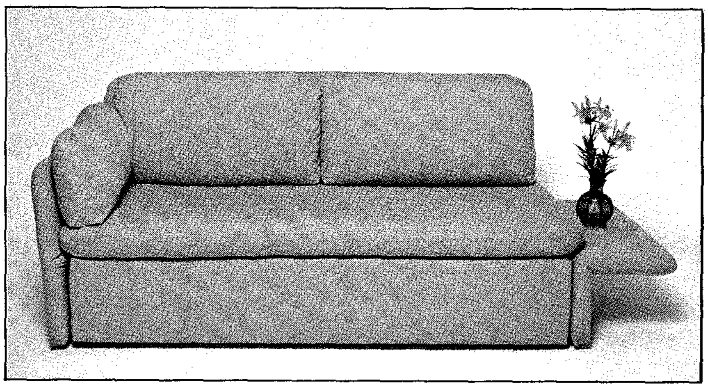
To expand your space visually, stay with light walls and light, unpatterned fabrics. Be consistent with colors and patterns, and don't divide your space into separate decorative themes. Wall-to-wall carpet and large rugs work best. And in choosing furniture, look for airy, see-through designs—a director's chair, say, or a glass coffee table.

Take heart. Follow some of these tips, and living in one room doesn't have to cramp your style.

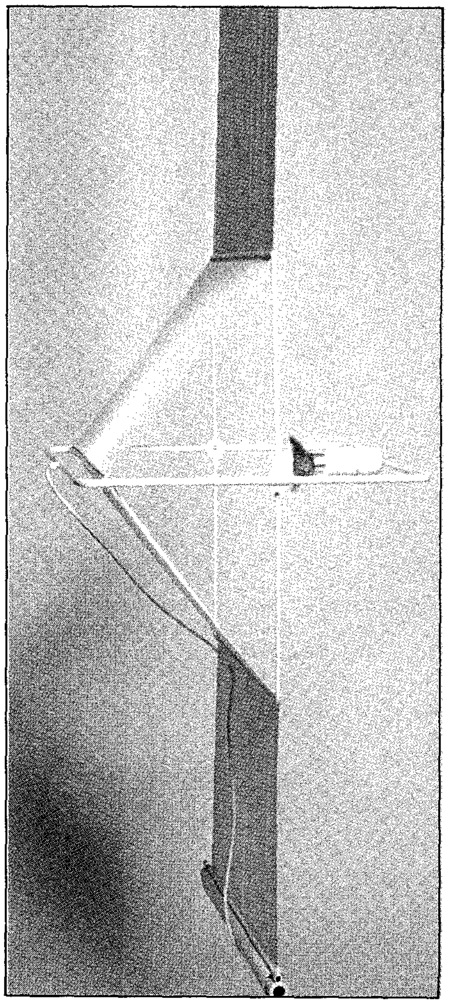


Out of sight: These classic Alvar Aalto stools, 17½ inches high, store away in a closet, ready for a party. The stool in birch, $46; $52 with black or red Formica top. Art et Industrie, 132 Thompson Street.

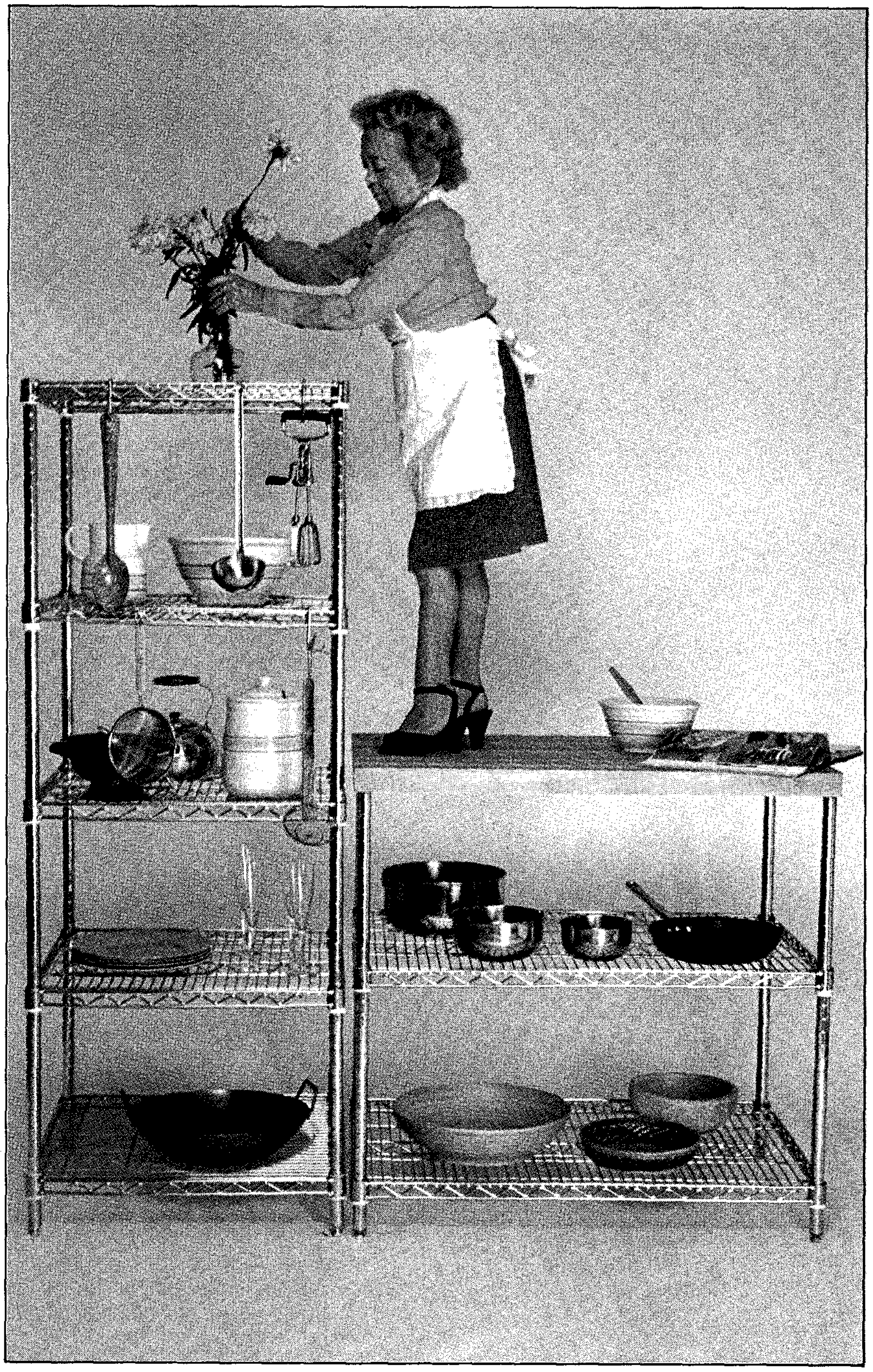
Photographed by Peter M. Fine



Abracadabra: This sofa yields a bed and side tables. In quilted or non-quilted fabric, $850–$1,050. Design Research, 53 East 57th Street.

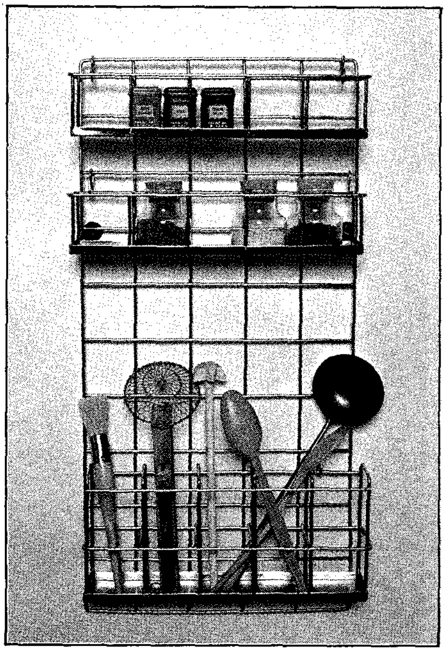


Light 'n' lively: This lamp, with fabric panels that bend into (and hold) various shapes, divides space and illuminates, $275. Art et Industrie.

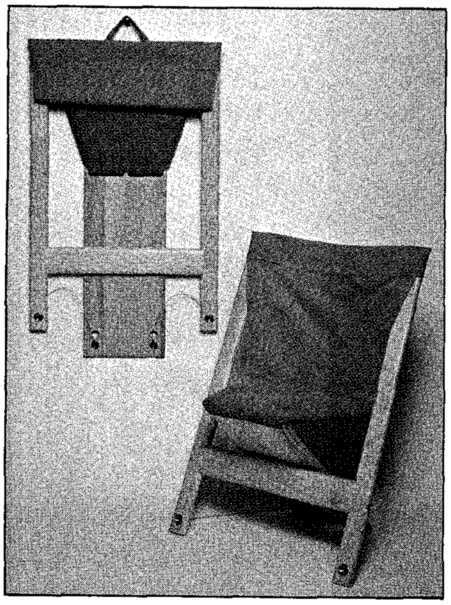


Built to scale: Super Erecta shelving comes in graduated lengths. This combination, 5 by 5 by 2 feet, about $250. The Professional Kitchen, 18 Cooper Square. Flower arranger Mimi Hermine was once a Munchkin.

Extra! Extra! New Copco Gridworks add storage space. Grid, $16; racks, $9–$14; extra hooks, $2. Bloomingdale's.

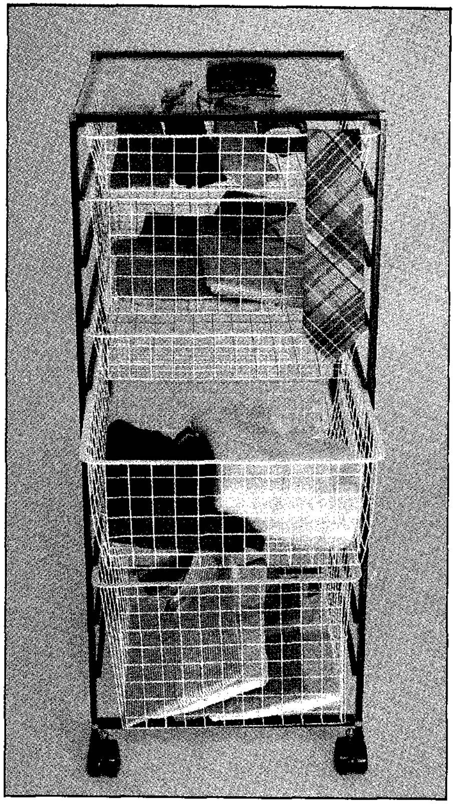


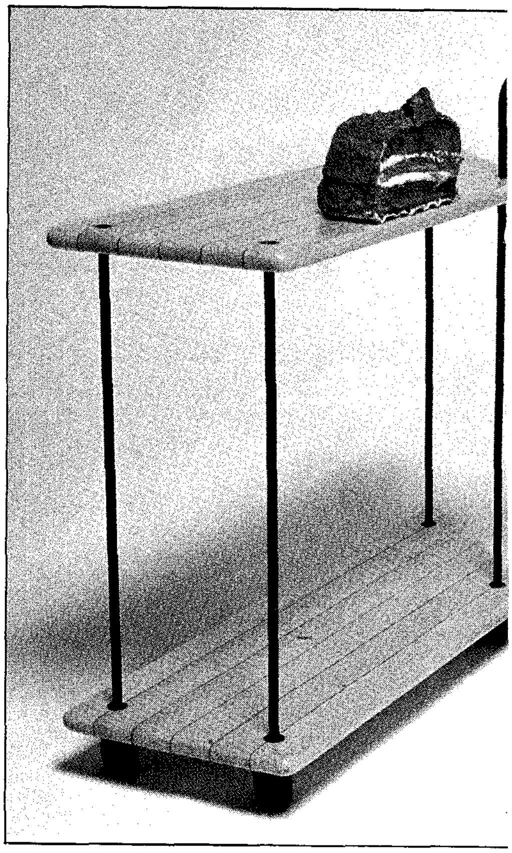
LIVING IN ONE ROOM



Shades of Shaker: Ash chairs with hemp seats, $215. Art et Industrie, 132 Thompson Street.

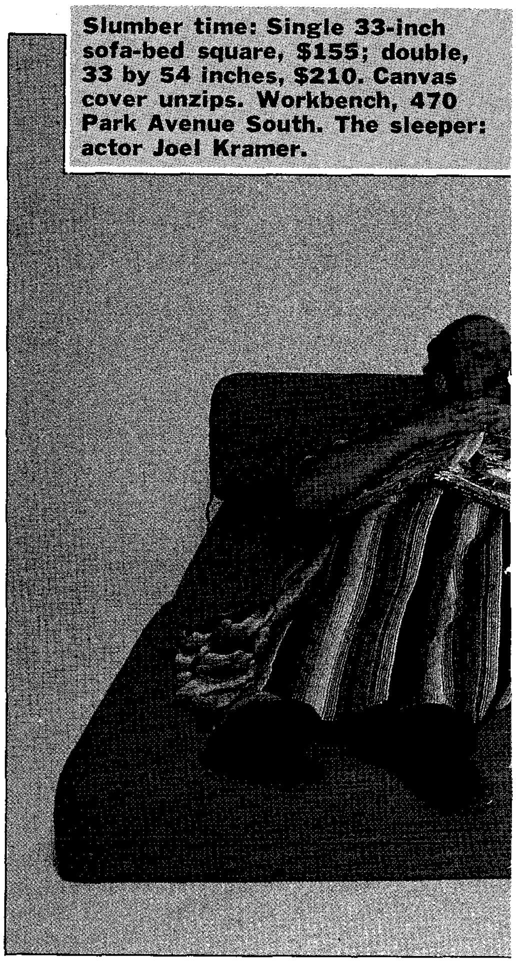
Rolling home: Wire baskets, $4-$12; frames, 17-80 inches high, $20-$60. Art et Industrie.



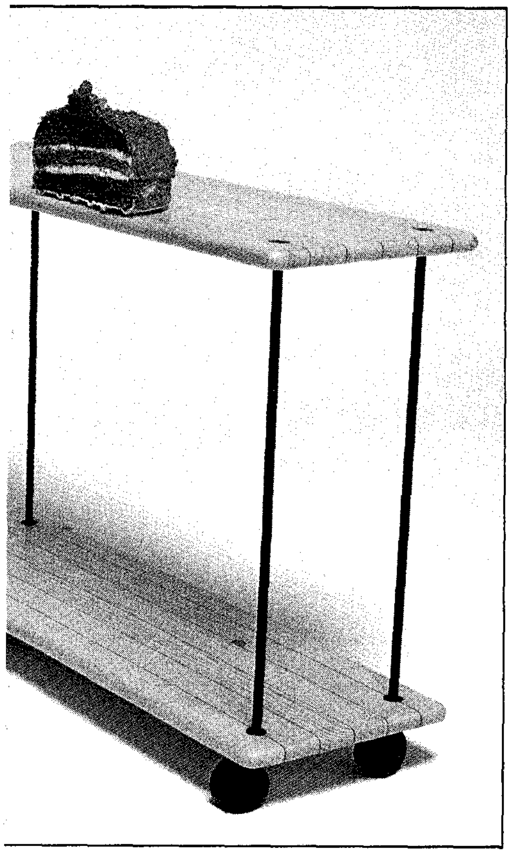


Splitting's the difference: Ago serving ca divides, unhinges to become a bookshelf two side tables, two smaller carts.

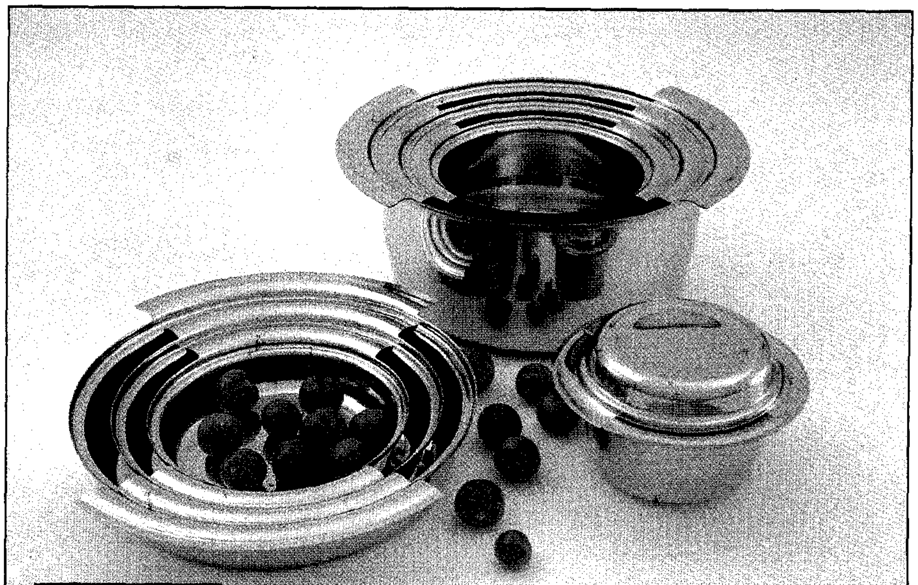
Great gain: This hamper can be an end table, $89.50. Conran's, Third Avenue at 53rd Street.



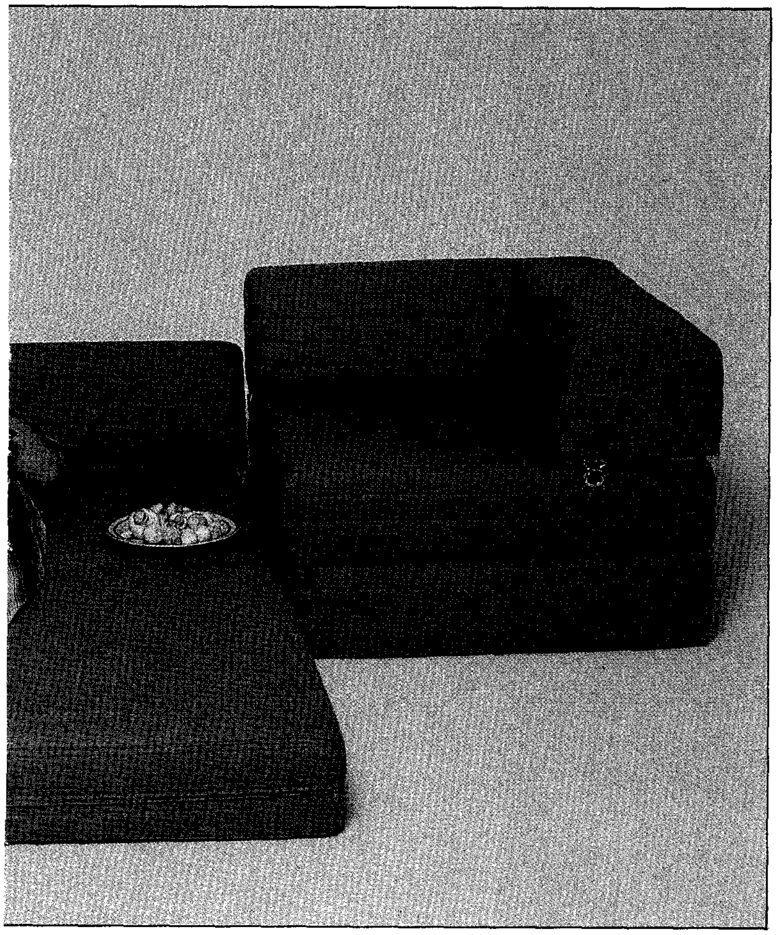
Slumber time: Single 33-inch sofa-bed square, $155; double, 33 by 54 inches, $210. Canvas cover unzips. Workbench, 470 Park Avenue South. The sleeper: actor Joel Kramer.

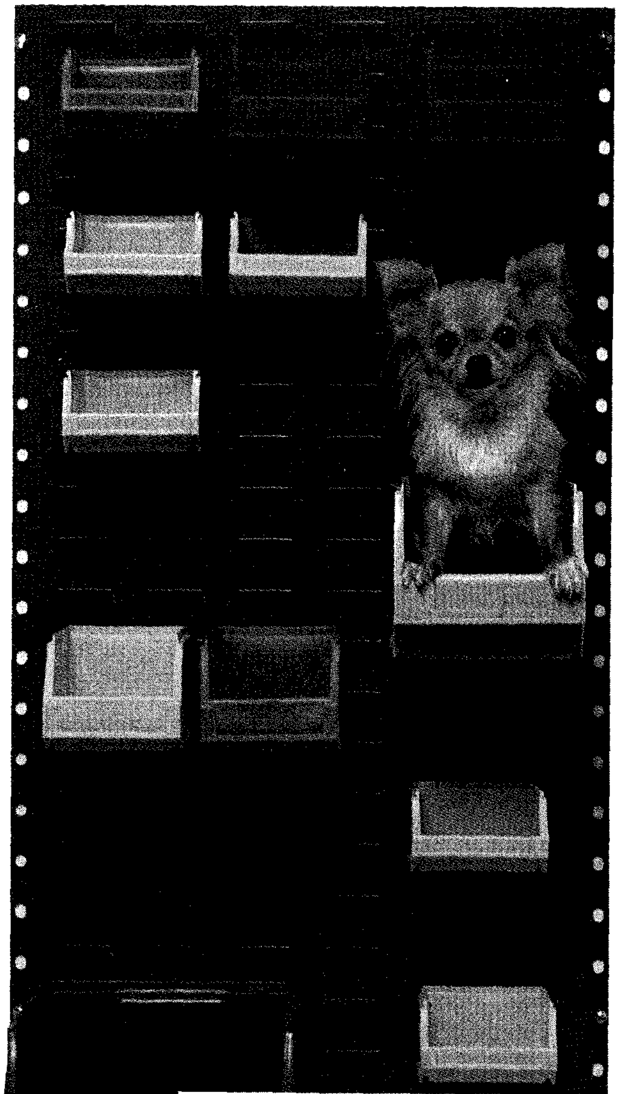


hirty-two inches long, in pine with ony inlay and black iron connectors, 160. Ambienti, 792 Madison Avenue.

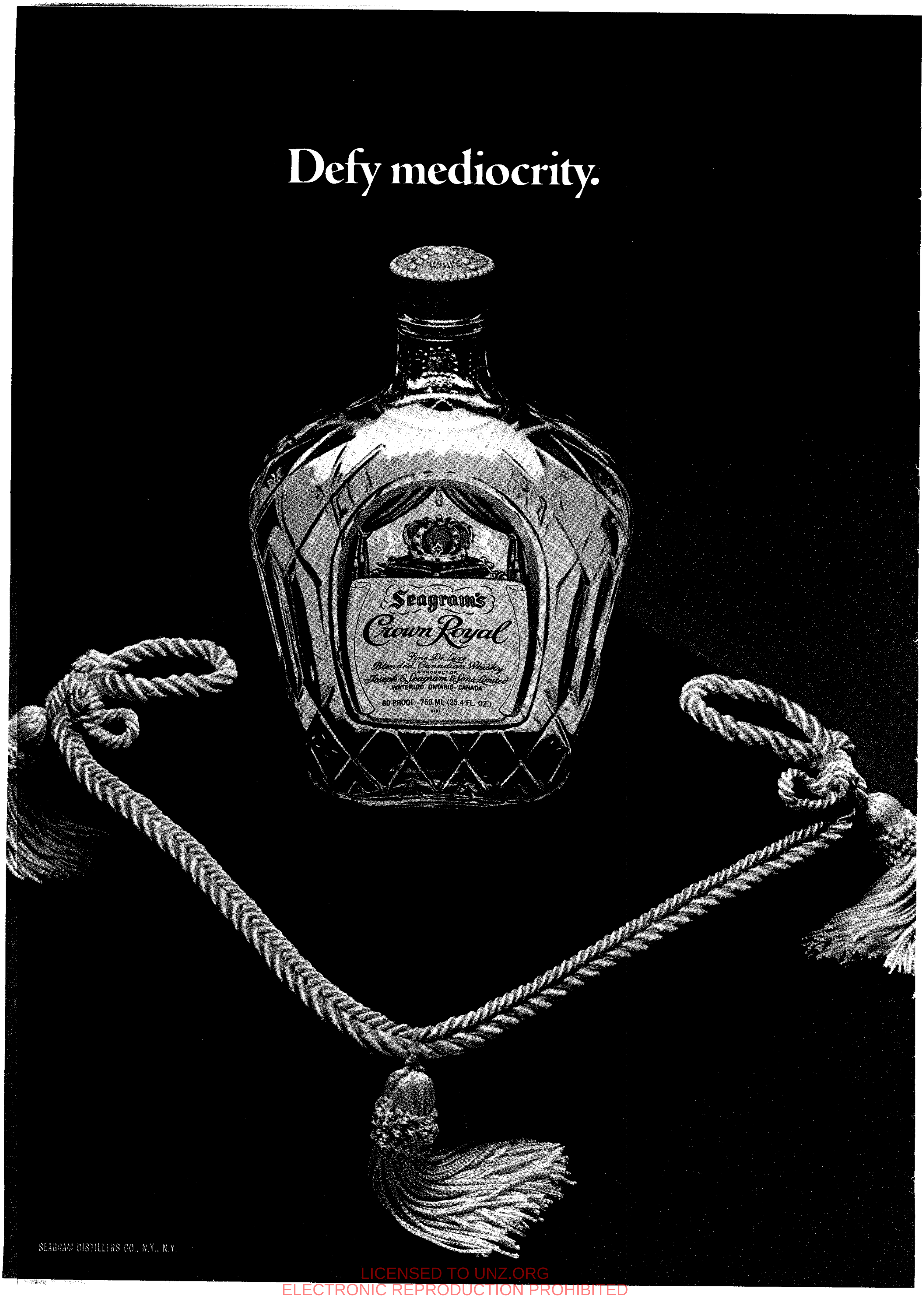


The nesting instinct: Four stainless-steel, aluminum-bottom pots with lids, $305. Ambienti.





Pooch perch: This storage system would work well on a closet door. The panels are $12–$34; the colorful bins are $1–$8. Art et Industrie.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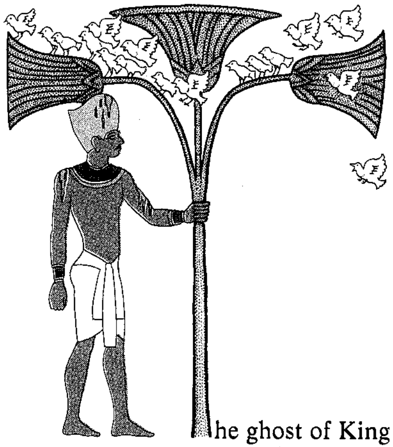
Can the Met Escape King Tut's Curse?

By John L. Hess

> "...When matters concerning the museum's new wing are brought to light, the trustees may want to rename it 'Pandora's Box'..."



The ghost of King Tut must be proud these nights. Seldom has a new wing of a museum enjoyed so brilliant an opening banquet: as appetizer, an Egyptian temple under glass; as *pièce de résistance*, the Tutankhamun show; for dessert, a mummy's curseful of assorted scandals:

☐ a conspiracy to grab half the Tut treasure, in which the Metropolitan Museum was a poorly rewarded partner;

☐ a secret enclave within the museum, but independent of it;

☐ the purchase by the Met of costly Chinese masterpieces of dubious attribution;

☐ the acquisition of what is alleged to be a vastly overrated grab bag of Japanese art for $5.1 million deposited in a foundation in the South Pacific;

☐ a neurosis of secrecy that cloaked all these transactions, supported by a political clout that reached into the Legislature in Albany.

The setting for this feast is the northern extension of the Metropolitan Museum of Art, built to house its collections from the inscrutable East. It bears the fittingly inscrutable title of the "Sackler Wing." The inevitable question "Sackler who?" is now receiving the attention of the state attorney general's office. But the inquiry has moved well beyond the museum's bathetic dealings with Dr. Arthur M. Sackler. It now seems likely that when various matters linked to one degree or another with the new wing are brought to light, the trustees may want to rename it. An appropriate title might be "Pandora's Box."

Or "Jack-in-the-Box." For money is involved in all these affairs, along with an element of clownishness. It is the comic routine of the well-heeled pigeon who has been taken by a scam and then strives not to recover the money but to avoid exposure of his folly.

The trustees have ridden out such scandals before. The last big series was in 1972–73. First came the disclosure of secret sales of master paintings, notably a Van Gogh and a Douanier Rousseau, to the vast profit of Frank Lloyd and his Marlborough Galleries. Then followed the revelations of private sales from the collection of Adelaide de Groot and the diversion of funds from her estate, against her expressed wishes. Finally, there was the dispersal of an irreplaceable coin collection to finance the purchase of a million-dollar vase, reportedly smuggled from a clandestine dig in Etruria.

SCHU
LEN
BERG
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Illustrated by Bob Schulenberg

Hoving: *He mined the files, and found much gold.*

Dillon: *Gung ho for expensive Japanese art.*

King Tut: *His curse has come home to roost.*

Lloyd: *Made a mint from some fine old art.*

Geldzahler: *He needs training in horse trading.*

Van Gogh: *One of his paintings went for a song.*

Lefkowitz: *Let the Met off with a slapped wrist.*

SCHU LEN BERG ©

Photo credits: From top, Sigrid Estrada, UPI, the Metropolitan Museum of Art/Lee Boltin, Chas. S. Baum, Fred McDarrah, Culver Pictures, Fred McDarrah

This mountain of circumstances gave birth to a mouse of an inquiry by Attorney General Louis J. Lefkowitz. There were no subpoenas, no sworn testimony. It ended with a mild reproof, and a promise by the Met's trustees to engage no more in secret follies.

In fact, it is now clear that the secret follies never stopped. But this time, the attorney general's office has issued subpoenas and is questioning witnesses under oath. With the gentle Lefkowitz passing into retirement, it is possible that the affair may turn out differently.

Tut and Tom

SCHU LEN BERG ©

It would seem that the curse of Tutankhamun *has* touched the Met. Even the smash Tut show, which opens in the Sackler Wing next month, has become involved in the investigation, thanks to Tom Hoving's *Tutankhamun: The Untold Story.*

The book relates that Howard Carter, the discoverer of the Tut tomb, stole from the tomb and had a secret arrangement to sell stolen art to the Met, and that museum officials fashioned a cover story to protect him and used diplomatic clout to pressure the Egyptians for a bigger share of the booty.

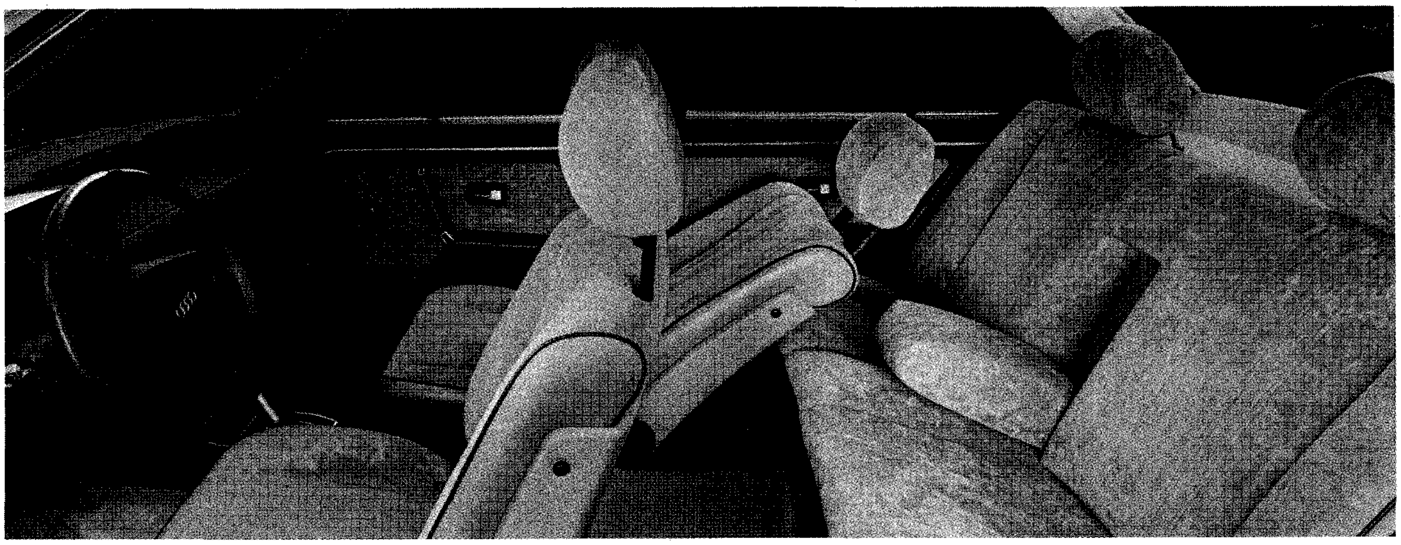
The story rests almost entirely on files of the Met. Even now, the museum refuses to let reporters see them to check Hoving's tale. What the attorney general's office for charitable foundations wants to know is whether the Met, in letting Hoving mine its secret files for a reported $150,000 advance from Simon and Schuster, was not giving away valuable property.

There is some concern also about the former director's new venture, to sell art reproductions under the name "Museum Marketing Associates," whose initials just happen to match the Met's own logo.

But these matters are only a recent digression from an investigation that began with the revelation that, within the museum, there was an island called the Sackler Enclave, whose very existence was unknown to all but a few insiders and dealers.

"A FUNCTIONAL MASTERPIECE AND YET ONE OF THE MOST SUMPTUOUS SEDANS TO EVER LEAVE GERMANY."

—CAR AND DRIVER, ON THE AUDI 5000



The editors of CAR *and* DRIVER *Magazine have graciously given us permission to quote these excerpts from their Dec. 1977 road test report on the Audi 5000:*

"The dominant trait...is German engineering excellence..."

"American influence has boosted comfort to an area of major concern for the first time in a German car. As a result, the Audi 5000 is...technically intriguing, a functional masterpiece and yet one of the most sumptuous sedans to ever leave Germany."

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"It's just flat beautiful—taut, smooth, no gimmicks and acres of glass; modern architecture for the road."

"...cleaner and crisper than either a Mercedes or BMW sedan..."

"I don't know how five-cylinder engines are supposed to feel, but this one doesn't feel like a five-cylinder. It feels like a six and sounds like a four—that is, when you can hear it, which is only in moments of drama."

"...has enough capacity to heat or cool a small house. The stereo sound system is more like a home hi-fi than a car radio."

"...a car of character: imaginative, pleasing to be around and chock full of integrity."

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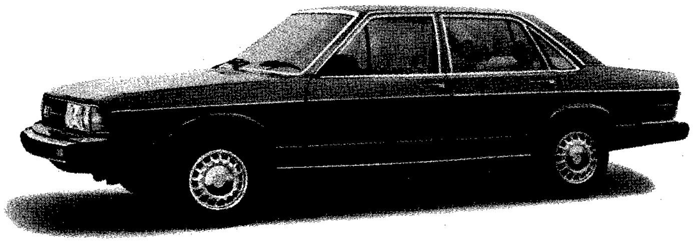

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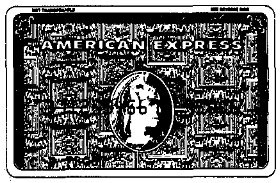

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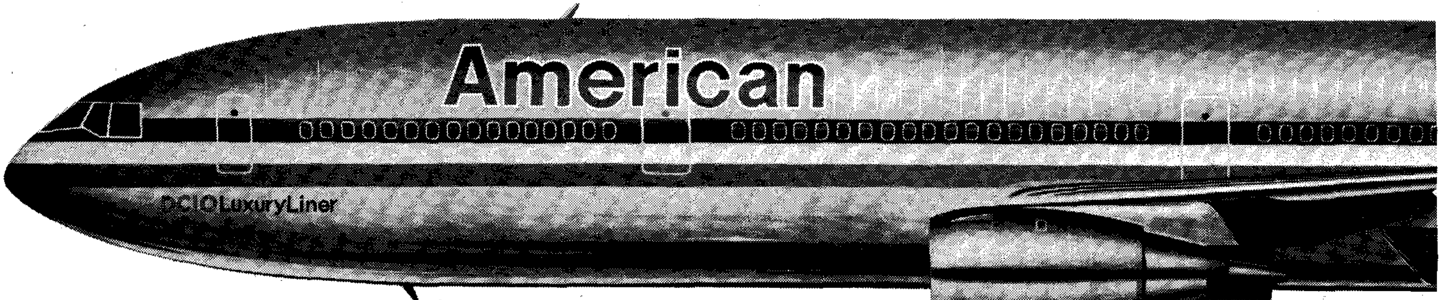
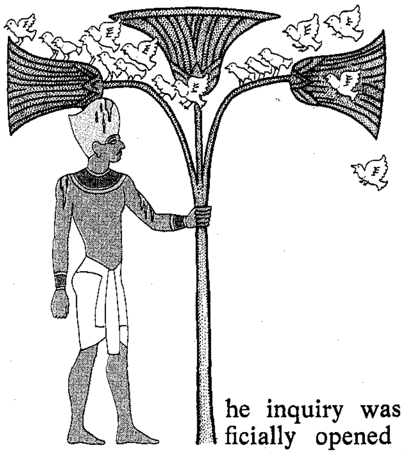


*Fares are for Montego Bay. Kingston fares $10 higher round-trip.
All prices effective through Dec. 15, 1978.

"...Rorimer took the unusual step of allowing Dr. Sackler to pay the Met for art it already owned and be listed as a donor..."

Rorimer's Dream



The inquiry was officially opened last spring when Dr. Sol Chaneles, chairman of the department of criminal justice at Rutgers, told the attorney general's office about the enclave. On assignment from *ARTnews* magazine, Chaneles had been looking into curious gaps in the collections of several New York museums. On a dealer's tip, he looked up the telephone number of a Dr. Paul Singer, at 82nd Street and Fifth Avenue—the address of the Met. A voice answered: "Sackler Enclave."

Chaneles called vice-director Richard Dougherty and Jack Frizzelle, the head of public relations for the museum. Neither was aware that there was a Sackler Enclave. Given a day to find out, they declined comment thereafter. So did Ashton Hawkins, the Met's secretary and counsel, who told Chaneles (as he had told me five years earlier) that the museum's affairs were "none of the public's damned business."

Chaneles says he was not aware that Douglas Dillon, then president and now chairman of the Met, was a major stockholder in *ARTnews*. In any event, Chaneles and Milton Esterow, the publisher-editor, quarreled about the handling of the story, and the investigator took it back and went to *New York* Magazine. *ARTnews* thereupon issued a news release about the attorney general's investigation and published a partial version in its September issue.

What had stirred the interest of the attorney general's office was that for three years it had been engaged in litigation with another Sackler Enclave—at the Museum of the American Indian. The state and Dr. Arthur M. Sackler disagree over which of the hundreds of objects in a basement storeroom belong to the doctor and which to the Indian museum. But the state did not know then about the other Sackler Enclaves.

Dr. Sackler is a psychiatrist who has earned a fortune on his own as boss of the top advertising agency for pharmaceuticals and as a proprietor of publications addressed to physicians. The potential conflict of interest there once received the attention of a Kefauver-committee investigation. But nothing came of the inquiry.

Like other newly made tycoons, Dr. Sackler early went in for art, buying whole ready-made collections of pre-Columbian and Chinese works. In the latter field, he enlisted the counsel of Professor Wen Fong of Princeton, who is now the de facto, although part-time, chairman of the Met's Far Eastern department.

In the early 1960s, Dr. Sackler made the acquaintance of James Rorimer, then director of the Met. Rorimer was eager to improve the museum's Chinese holdings, which had been, and remain, inferior to those of Boston, Kansas City, Washington, and Cleveland.

The Met had made an abortive effort in 1947 to catch up by paying $350,000 for the Bahr Collection, "most of which," one critic has written, "turned out to be unimportant." So Rorimer was glad to find a new potential source. He took the unusual step of allowing Dr. Sackler to reimburse the museum for four major Chinese works it already owned and had Dr. Sackler's name put on the labels as donor in place of "Rogers Fund, 1954." The hall where they were shown was renamed the Arthur M. Sackler Gallery and the great wall painting there was dedicated to Dr. Sackler's parents.

A year or two afterward—the Met will not say just when or by whose order (King Tut's, maybe?)—Dr. Sackler was handed the key to a large room in a restricted area above the Grace Rainey Rogers Auditorium. There he installed some thousands of art objects and a staff of four, now headed by Dr. Paul Singer, another psychiatrist-collector. Dr. Sackler reimburses the museum for Dr. Singer's salary as a consultant—a possible tax deduction—and pays the others directly. He pays no rent for this bit of city property, nor for guards and utilities, also a city expense. (Chaneles estimates the value of these facilities to date at up to a million dollars.) Most of the Met staff is unaware of the enclave's existence, nor do they control movement of art into and out of the room. It is not identified on the museum's floor charts.

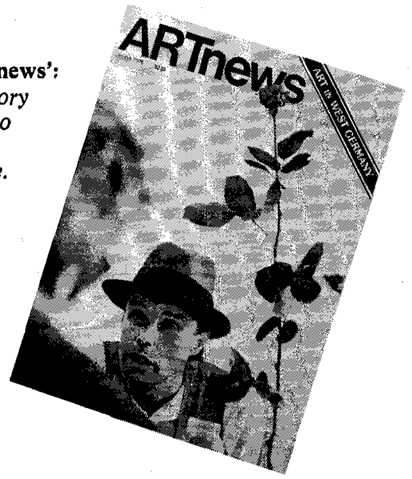
"The Shanghai Gang"

Wen Fong, Dr. Sackler's adviser, was named the effective head of the Far Eastern department in 1972, working there one day a week while keeping his full-time job at Princeton. He began almost immediately, in the Hoving phrase, "to upgrade and refine the collections" by acquiring 25 Chinese scrolls from the dealer C. C. Wang for $2.5 million. The purchase was announced in July 1973—in the wake of the deaccessioning scandals—with typical Hoving enthusiasm: The Met was now on a par with all other American museums in its Chinese collection.

Even C. C. Wang, the seller, expressed embarrassment at this claim. Carter Horsley, of the New York *Times*, amassed a mountain of expert opinion that most of the paintings were made centuries after the dates that Wen Fong had ascribed to them. But Horsley could not get the story printed until David Bershtein was preparing to break it in the *Village Voice* in May 1976. Bershtein quoted Hilton Kramer, the critic, as telling him he had "killed Horsley's story because I felt it was unworthy for publication in the *Times*."

It may now be revealed that Hoving could hardly have been surprised. As early as May 31, 1973, Sherman Lee, the director of the Cleveland Museum and a specialist in Chinese art, had written Hoving to twit him about Wen Fong's first major purchase for the Met, *Travellers in a Wintry Forest*. Lee observed wickedly that the four experts who agreed with Wen Fong that it had been painted in the tenth century were all former students or associates of Fong's. Others considered the work as far more recent.

Hoving and Fong nevertheless celebrated that acquisition in *The Chase, the Capture: Collecting at the Metro-*



'ARTnews': *The story was too hot to handle.*

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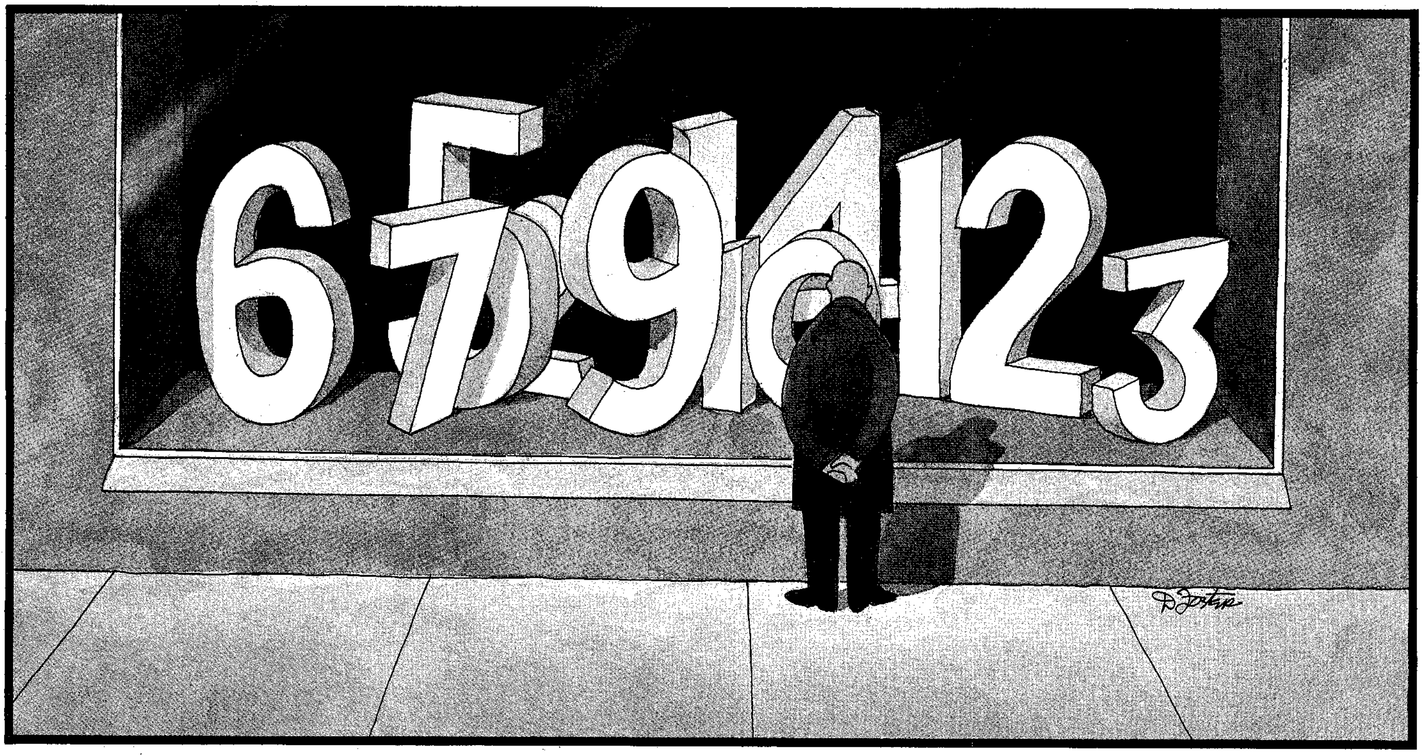

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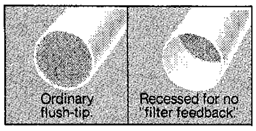
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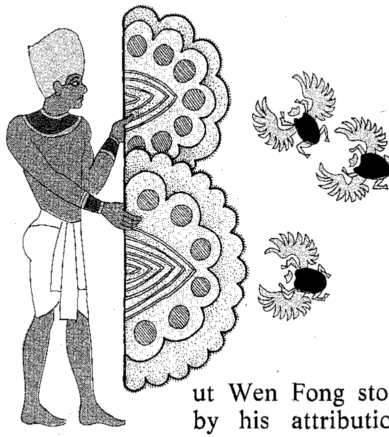
Kings: 9 mg "tar," 0.6 mg nicotine—
100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report, May '78.

"... Never for a moment did the Met keep its 1973 promise. It has been as feverish and gullible as ever, and as secretive..."

politan, a collection of brags by curators that was published in 1975.

"To illustrate that collecting paintings is not for the fainthearted," Fong related that a museum director specializing in that field had told Hoving and Dillon that one of Fong's first purchases for the Met was a modern forgery. The picture in dispute, *Travellers,* is one of many bought by Wen Fong from Chang Dai-chien, a collector and famous copyist who rejoices in the sobriquet "the faker of Carmel." (As it happens, Wen Fong, Chang, and the dealer C. C. Wang all hail from Shanghai, which has drawn jests among connoisseurs about "the Shanghai gang of three.")

The Big Haul



But Wen Fong stood by his attributions and continued to enjoy the trust of Dillon, in whose honor many of the costliest acquisitions hang. In the book, Fong gave his account of Sherman Lee's *impolitesse* a happy ending:

"It was lucky for me—and for the Metropolitan Museum—that neither Dillon nor Hoving was discouraged by such apparent lack of consensus among experts, and the Museum goes on buying important Chinese paintings."

Also Japanese. Fong wrote that he went on to land for the Met "in one fell swoop . . . [one of] the top-ranking Japanese art collections in the Western world." This comprised 412 pieces that, he said, had been collected over 25 years by Harry Packard, an American residing in Tokyo. Packard has said that he went bankrupt and lost all of his collection midway through these 25 years. How he built this great new one goes unexplained.

Unfazed by the flap over their previous grand acquisitions, Dillon and Hoving went eagerly for the Packard lode. At a meeting of department heads, Fong said, Hoving demanded a vote in writing on "committing, for a period of five years, a great portion of our annual unrestricted acquisition funds to this extraordinary project." The vote: thirteen aye, three nay, one abstention.

The nominal price of the treasure was $11.3 million. But Packard was allowed to call 55 percent of this price a donation—i.e., a tax deduction. That made the actual cost to the Met $5.1-million. According to staff members, the down payment of $2.5 million was made to a bank in the New Hebrides—a Liechtenstein in the Pacific—to the account of a foundation supposed to subsidize Japanese art students.

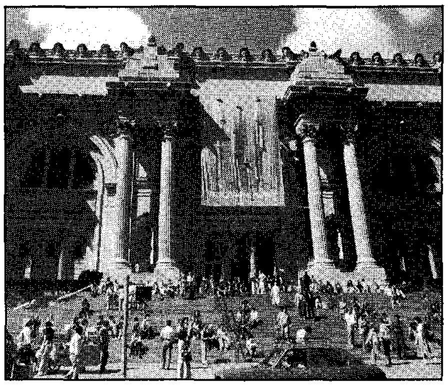
The bulk of the Packard collection, acquired in 1975, has still not been shown to the public, which ultimately foots the bill. But it has been seen by experts who advised the Internal Revenue Service that it was not worth anywhere near $5.1 million, much less the nominal $11.3 million. The fact that the Japanese waved it by for export is cited in support. This is a story to be continued.

When and if the Packard collection does go on show, the obvious place for it is the Sackler Wing. The doctor obtained from Dillon and Hoving the extraordinary honor of having a whole wing named for him by pledging to give $3.5 million toward its cost—to be paid over a period of twenty years. For comparison, the bankrupt city of New York has paid $1.4 million—in advance. (Perhaps it should be renamed the Goldin Wing, after the comptroller, whose wife, incidentally, was hired by the Met's public-information office.)

Museum officials explain the favors shown Dr. Sackler as motivated by the hope that his collection would ultimately go to the Met. As it happens, he has also offered to endow a museum at Columbia, and he has parked portions of his collection there, at Princeton, and at Tel Aviv. Lately he has been seen chumming with the heads of the National Gallery in Washington; *ARTnews* speculated that he might be seeking his own museum there, à la Hirshhorn.

Further, Chaneles testified before the attorney general's office, saying, "Mr. Sackler asked that I should not use his name in the article, telling me that if I did use his name, he would henceforth make no further gifts of art works to any organization in the state of New York."

It would seem that the Met has been flying on a wing without a prayer. Tut's curse again?



The Met: *Façade hides a mystery or two.*

Wrap-Up or Cover-Up?

The attorney general's office has lately extended its inquiry to other Oriental doings. It is, for example, looking at a swap by the Met of a Chinese jade incense burner for half a dozen items owned by Earl Morse, a collector friend of Wen Fong's. The Met said the jade had been appraised at $20,000 to $45,000, and the Morse items at nearly $60,000. This would give the museum a nice profit. But several experts appraise the jade at upwards of $100,000.

This recalls Henry Geldzahler's swap in 1972 of a Bonnard, two Juan Gris, a Modigliani, and a Picasso—collectively appraised at $350,000—for contemporary pieces that the Marlborough Galleries was offering at $238,000.

Clearly, the Met never for a moment kept its promise of 1973 to consult experts and to let the public know about its future buying and selling. Nor did it ever fulfill Hoving's lament that as a result the grand acquisition would end. The Met has been as feverish and gullible as ever, and as secretive.

In fact, the minutes of a staff meeting on June 22, 1977, report that Dillon announced that henceforth executive sessions of the board would be limited to voting members—thus excluding the top city officials who are ex officio members and honorary former members who can be troublesome. Dillon also "noted a bill that passed the New York State Assembly, providing that all museums would have to keep detailed records of acquisitions and deaccessioned objects with prices open to the general public." Mr. Dillon sent a telegram and has succeeded in stopping further action until later.

Which is why the present investigation by the attorney general's office just *may* be more conclusive than that of 1973. Then again, it may not. ▬

Photograph by Dan Lecca

The Second-Most Powerful Man in City Hall

By Steven R. Weisman

"...As Koch's chief deputy, David Brown must approve all raises and promotions; he gets a half hour a day of the mayor's time..."

"Heeeyyyyy, Mr. Mayor!" shouted a passerby on the steps in front of City Hall. David W. Brown, an unassuming man in a conservative gray suit, whose title is not mayor but deputy mayor for policy, grinned back, then winced.

Squinting in the noontime sun on this August day, Brown stood by himself, diffidently surveying the preparations for an outdoor ceremony he was about to preside over in the absence of his vacationing boss, Edward I. Koch. A trio of musicians tootled out a rhythmic version of "Fly Me to the Moon," and hundreds of people jostled one another to get a look at the three American adventurers who had just crossed the Atlantic in a balloon.

Before leaving for Paris, Koch had designated Brown acting mayor. That gesture nettled Council President Carol Bellamy, among others, who read the City Charter to say *she* was the acting mayor when the chief was out of town. Bellamy may have been right, but it hardly mattered: All week long, people kept coming up to Brown anyway, calling him "Mr. Mayor." Even Governor Carey turned to him in his brief remarks, addressing him as "Mayor Brown." Now Carey, Bellamy, and Comptroller Harrison J. Goldin were jostling themselves, pushing up against the balloonists to have their pictures taken for the newspapers. David Brown stood fidgeting ten feet away, next to a cluster of orange balloons, obviously hoping the whole thing would be over soon. It was an unusual ceremonial

Deep briefings: *Brown's access to his boss, Ed Koch, is unrivaled. "David is the classic mandarin," says an insider. "Very intelligent, well educated, well bred, and well behaved."*

Photographed by Leslie Jean-Bart

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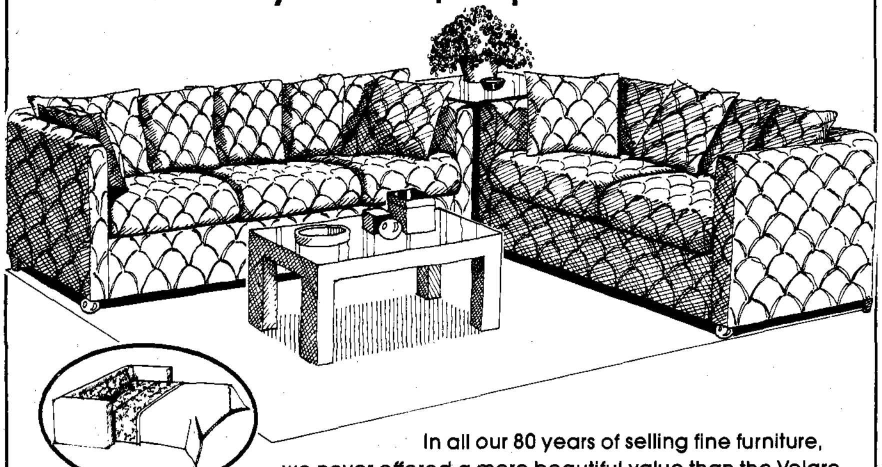

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appearance by the man considered, next to Ed Koch, to be the most important figure in city government.

From the day he took office, Koch decreed he would break with tradition and accept no chief of staff who might screen him from other subordinates. Like a newly enthroned prince, worried lest anyone upstage him, Koch anointed seven deputy mayors and pronounced them all equal—refusing, for example, to have any single one of them accompany President Carter and himself to the airport last August for fear he or she would be seen as his "first deputy."

And yet, with a passion for anonymity and a studious avoidance of stepping on others' toes, Brown has come to serve in the Koch regime's most critical niche. He's almost never quoted in newspapers and rarely "out front" on an issue. But Brown is the indispensable presence behind the scenes, the man most often at the mayor's ear, the only one of his aides with one half hour reserved for him, and him alone, with Koch each day.

All of Koch's deputies have specific responsibilities—Philip Toia for finance; Ronay Menschel for intergovernmental relations; Herman Badillo for management, the South Bronx, and poverty programs; Basil Paterson for labor relations; Herbert Sturz for criminal justice; and Peter Solomon for economic development. But Brown is involved in virtually all these areas as the mayor's utility man—a sort of secretary to the ruling cabinet.

Looking more like a bland corporate securities lawyer than a back-room wheeler-dealer, Brown is the invisible eminence of the administration. "This is Ed's show, not mine," says Brown, who receives $57,500 a year. "I've done my job well because you can't find me."

Indeed, the main criticism directed at Brown is that he is nothing more than a consummate staff man with little vision of his own. In interviews, even the people who work closest with him say they don't know exactly what he stands for politically. The first thing Brown did when he came into office, for instance, was assemble a notebook containing all of Koch's campaign promises—and he has been ceaselessly careful not to deviate from it. "David doesn't have his own agenda," says a Koch aide. "He feels he's here to reflect Ed's priorities."

Asked to describe his own philosophy, Brown demurs and then recites the theme of accountability in government—not surprisingly, one of Koch's favorite themes as well. Like Koch, Brown comes across as an administrative conservative with little of the liberal's fear about firing people, cutting drastically the size of city government, and taking on its work force. And his lack of political axes to grind is one way he has avoided some of the internal tensions endemic to any city administration.

Those tensions exist, of course, particularly among the ambitious junior-level people working for each deputy mayor. Herman Badillo has been smoldering ever since most of his management functions were removed from his direct supervision, and he is expected to leave if he can run for city comptroller. Basil Paterson fumed last spring, and even threatened to quit, because he was given so little authority over the labor talks. And many of Ronay Menschel's staff members were chagrined that Koch assigned his counsel, Phillip Trimble, and not Menschel, to head up the city's lobbying drive in Washington.

Also, Brown engendered some perhaps inevitable hostility simply because Koch assigned him one of the most sensitive tasks in city government—the supervision of promotions and salary increases in city agencies, and the dispensing of all-important perks, like city cars and City Hall parking permits. But basically Brown is well liked because of his tact, low profile, discretion, and a nearly obsessive fear of being seen as an empire builder.

"David is the classic mandarin—very intelligent, well educated, well bred, well behaved," says a City Hall insider. "Actually, he's more like the senior cardinal in the Curia. You don't see him—cardinals don't go around badmouthing other cardinals—but he's there."

With his boyish, almost elfin face, close-cropped haircut, and preppie neatness, Brown is an improbable figure in the sweaty City Hall corridors of power. He can be outgoing and gregarious, or he can be so lost in thought and concentration that he'll stare right through people as he passes them in the hall, as if he's preserving all his thoughts for one person alone—Ed Koch. "Sometimes you have to tackle him to get him to say hello," says one colleague.

Brown can also be almost reclusive, remaining for hours behind his closed office door. Inside his cramped quarters, the walls are bare except for a couple of crayon pictures by his children. Two books rest on an empty table: *Contemporary American Poetry* and *Day by Day,* Robert Lowell's last book of verse. Son of a midwestern family of Taft Republicans, Brown came to his current job by way of Princeton, Harvard Law School, a brief stint with a blue-chip law firm, then five and a half years of service as Koch's counsel and chief of staff in Congress and two and a half years as

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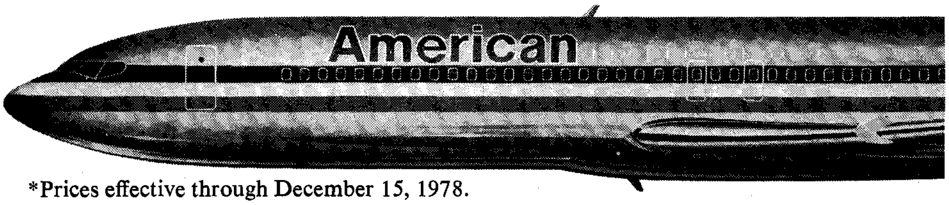

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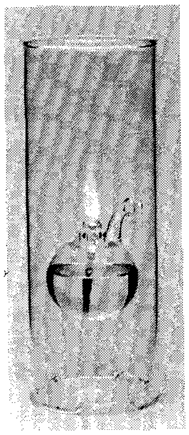

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chairman of the State Investigation Commission, appointed by Governor Carey.

"Dick Diver makes it, right?" says Brown, who can also laugh heartily at himself and his pedigree.

"Deputy mayor for *tsouris*" is how one Koch intimate describes Brown's role. And since Koch has had nothing but *tsouris* since he came into office, it is not surprising that Brown has been at the center of things. For instance:

Earlier this year, when the city Office of Management and Budget (OMB) quietly urged that the Police Department reduce its force by 1,600 cops in the next eighteen months, it was Brown who took them on and won. According to insiders, he persuaded Koch not to approve the cut unless he was sure there were no other options. In the end, the department was permitted to hire back 600 additional officers.

Brown is probably Koch's most trusted adviser on appointments and dismissals—large and small. He was key in the firing of Robert Milano, Koch's first deputy mayor for economic development, and in the hiring of Milano's successor, Peter Solomon. Furthermore, no commissioner or agency head may hire a secretary, or promote an assistant, or give a raise to anyone, without going through Brown's office first.

With little fanfare, Brown has taken the lead in negotiating plans for the city convention center. He's also regarded as the most influential factor in Koch's decision to drop opposition to the $1.1-billion Westway project.

And when it came to pass last summer that Koch was ready to turn from his fiscal headaches to the day-to-day running of the city, it was Brown who set up a series of lengthy "Future of the World" meetings with Koch and other key aides to create a new structure to increase the mayor's ability to monitor the management of the agencies.

In the city's labor-settlement talks Brown was probably a major, sometimes decisive, influence. The end result of those negotiations was a deal of which Koch can also be proud: a 4 percent annual salary increase for 200,000 workers, well below the inflation rate and the pattern elsewhere.

But good labor pacts may be like good sausage: If you like the product, you shouldn't look at how it was produced. The messy negotiating process was, at best, a learning experience for Koch (and Brown), at worst a hapless display of abrupt reversals and shattered credibility.

For example, Koch vowed to take a tough line toward city cops, but he ended up allowing them to work six

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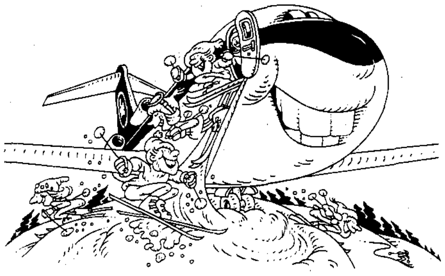

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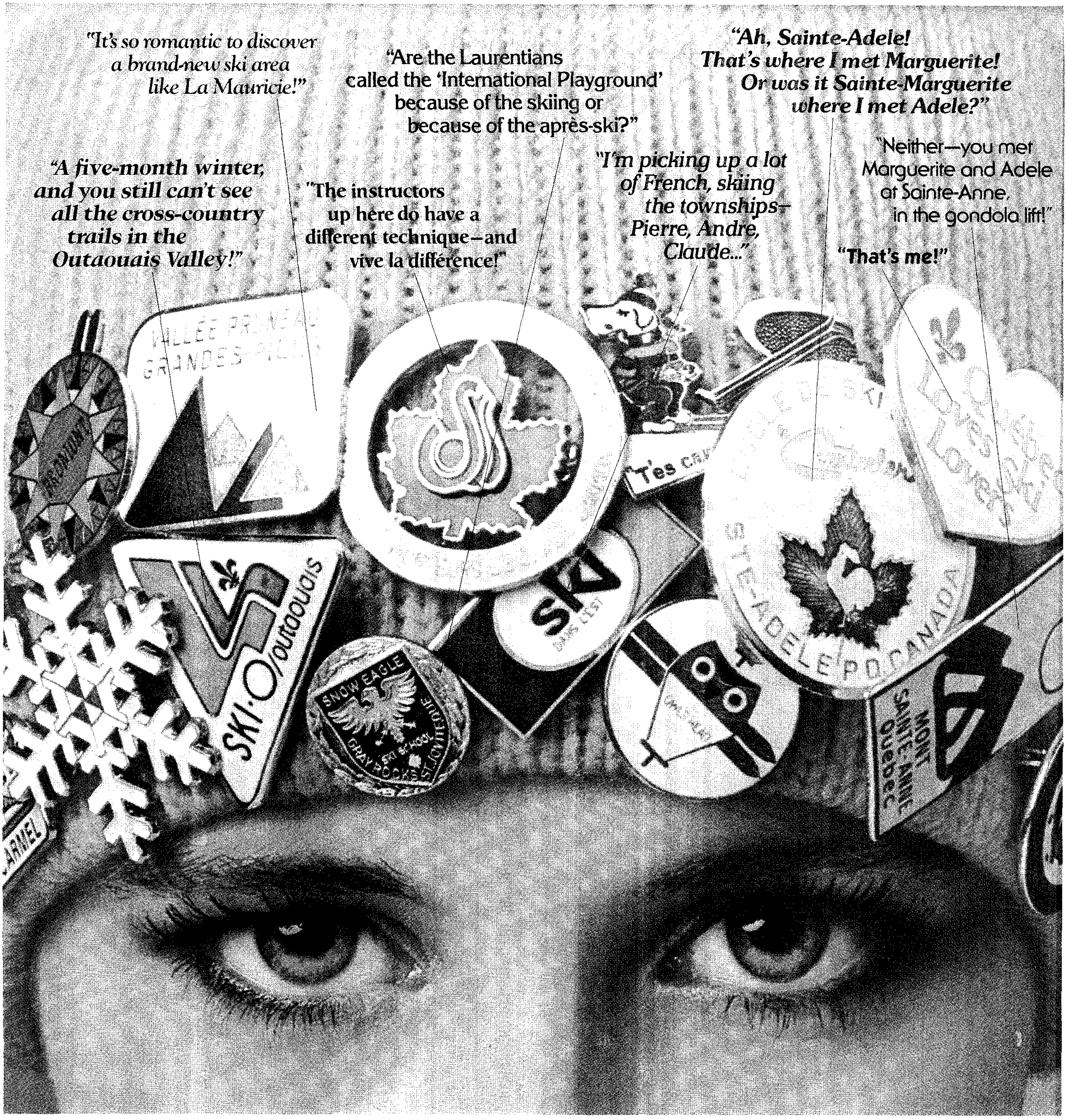
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fewer days a year. And after a hundred cops demonstrated in front of the Daily News Building, Koch abandoned his key demand for a contract provision controlling absenteeism and setting up a special platoon during peak crime hours.

This concession was especially infuriating to Michael J. O'Neill, the *Daily News*'s executive editor, the man who was taking a tough editorial stance, backing the mayor against the cops just as Koch reversed his field. It was David Brown whom Koch assigned the sensitive but unpleasant task of trying to persuade the mayor's most important ally in the press to soften his criticism of Koch in *News* editorials. O'Neill was reportedly unconvinced, however.

"It was usually Brown who stiffened Koch's resolve and took a hard line," said one participant in the negotiations. "But in the end it was Brown who usually saw we had to show some flexibility. When he made that judgment, it seemed to count most with the mayor."

"David is less rigid today than when he first came in," says another aide. "At first he had the impression that you just ordered the bureaucracy to do something, and it would. He'd be saying, 'Let's take on the unions and make the mayor look good.' Now he's less inclined to make those kinds of arguments."

The city bureaucracy is, in fact, something David Brown has dealt with by avoiding it. He has no direct responsibility for any one area of government, and in fact has shied away from many tasks that have come his way. At various times, Koch has asked him to oversee criminal-justice matters, economic development, and hospitals. Each time he declined—for one thing, because he plans to leave city government well before the end of Koch's first term, most likely to return to private law practice.

"I'm not anxious to grab any responsibility I'm not prepared to exercise over the long haul," he says. "I'm not a manager, and I don't intend to be one. . . . You can't imagine how many opportunities I've had to expand my authority here. But if I spent all my time overseeing these specific things, I wouldn't be able to do the things I want to do."

"David doesn't want to eliminate his role as a general, overall adviser," says Dan Wolf, former publisher of the *Village Voice* and another close friend of the mayor's. But there's another view. "David wants to be able to second-guess everybody without being accountable for anything," says one mayoral aide.

"Sometimes I think he's scared to

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get involved," asserts another. "When we first got in, David expressed a tremendous amount of interest in hospitals. He was given direct responsibility for it, and then he dropped it. He realized it would be a potential trouble spot, and he wanted no part of it. He's too smart a guy to get involved where he might fail."

Brown sees his role as ensuring that Koch is on the receiving end of all points of view, which means he has the power to review virtually every issue that reaches the mayor. "Koch's problem is that he's sometimes impatient to make a decision," says one official. "You hardly get the words out of your mouth before he'll say 'Okay' or 'Forget it.' David's job is to hold him back and make sure he has all the information first."

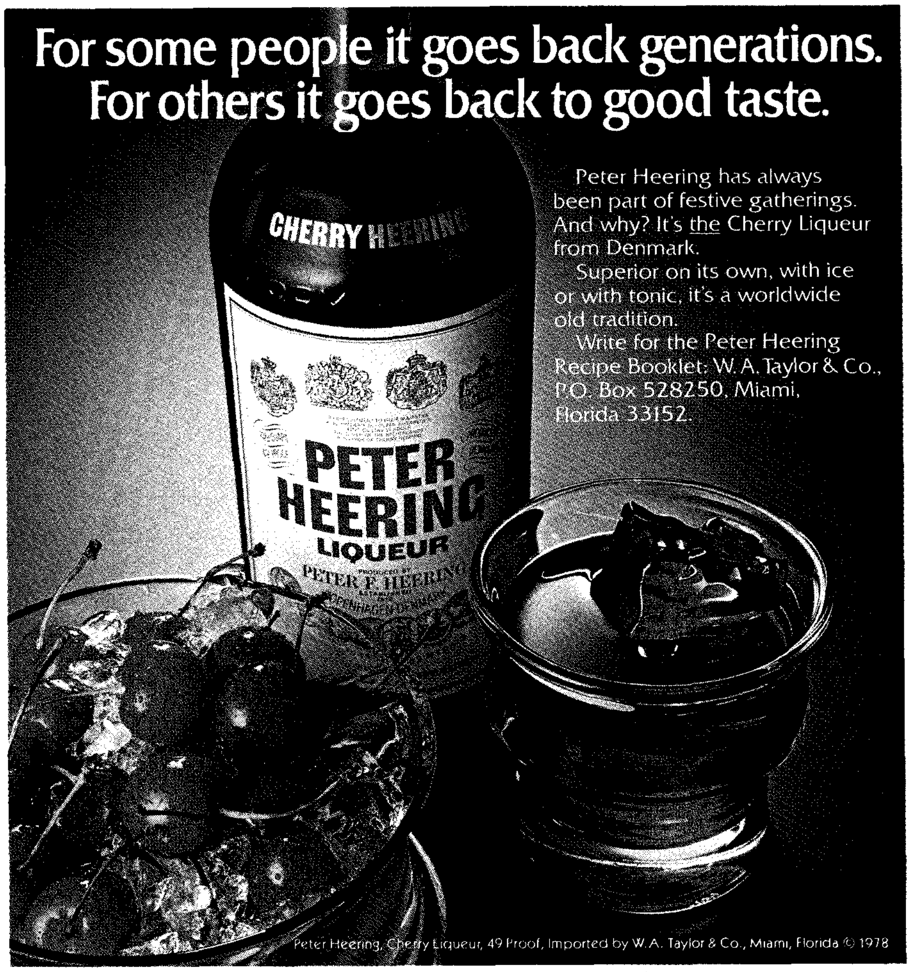
"David is absolutely fearless with Ed," says Colt Industries president David Margolis, Koch's closest nongovernmental friend. "Koch tends to stampede people—he's a very strong personality—and he needs to be stood up to."

To charges he is sometimes cold and aloof, Brown shrugs and smiles. "I've been hearing it all my life," he says with a sigh. "I guess I've never been a teddy bear in terms of my warmth. In college, I wrote a weekly newspaper column under a pseudonym, 'The Mad Troll.' You remember what trolls are? They live under bridges and are grumpy."

On the other hand, Brown listens and absorbs. "He's one of the most incredible listeners I've ever met," says a colleague. "He approaches everything like a lawyer. His method of arguing is to ask very intelligent questions."

David Warfield Brown was born August 16, 1937, in Evanston, Illinois, the son of an insurance executive. At Princeton, he was chairman of the Chapel Deacons (Brown's brother Coleman, also a Princeton grad, was a chaplain at Colgate University) and president of the Triangle Club, for which Brown wrote the book and lyrics of two elaborate satiric musical revues that toured other campuses. In one of them, Brown himself dressed up in doublet, cape, long-feathered cap, and goatee as Count di Luna and sang in a rock-'n'-roll opera parody. Even today Brown likes to play "goof-off ragtime piano" and throw out an occasional imitation of somebody or other, usually to the surprise of people used to seeing him as a faceless apparatchik.

"David always had a high moral standard," says Princeton classmate John E. Zuccotti, Mayor Abe Beame's all-powerful first deputy mayor. "David



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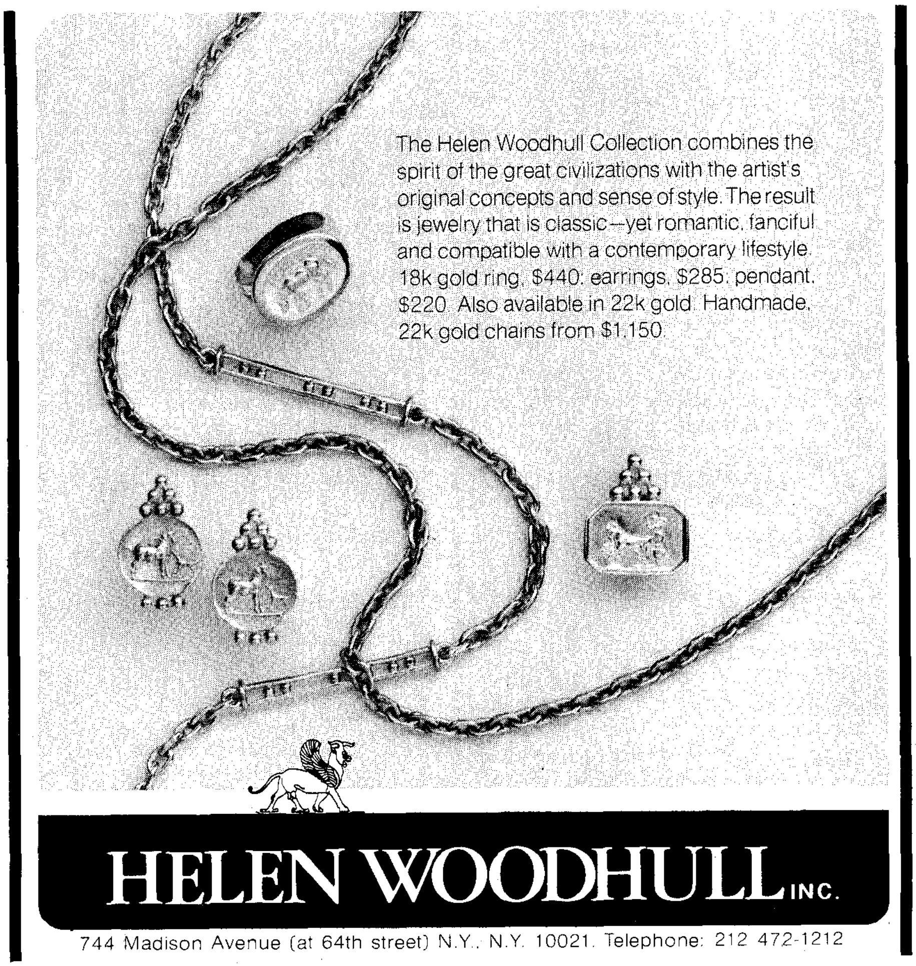

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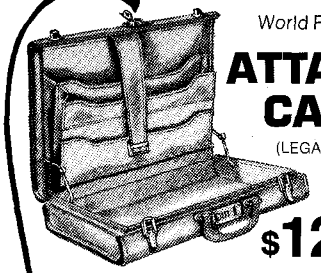

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really does believe in things like the value of public service."

An itch to write has never been much below the surface for Brown, whose literary pilgrimages since college days led him to interview William Faulkner, Arthur Miller, and Sean O'Casey, whom he tracked down in Devon. As a senior, he managed to sell a comedy monologue to a comedienne for the old Jack Paar *Tonight* show but decided his future was in law or public service. A few years ago, though, he wrote a short story. It was rejected by *The New Yorker*, but Brown was undiscouraged. "David keeps himself aloof—he would rather write a great novel than be deputy mayor," says Dan Wolf.

After a couple of years in the army in Germany, Brown joined the law firm of Patterson, Belknap & Webb in 1965. Shortly afterward, his law-school classmate and friend Phillip Trimble responded to an ad in the *Village Voice* to make $500 for some part-time work for a local Democratic councilman, Edward I. Koch. Trimble (who today is Koch's counsel) encouraged Brown to get involved. And so at a raucous meeting of the Village Independent Democrats—at which Brown was one of two votes opposing a disendorsement of Lyndon Johnson over Vietnam—Brown introduced himself to Koch.

"David's a very formal person," recalls Koch. "He came over to me and he said, 'Mr. Koch . . .' Of course, in *that* club, I'm lucky if they call me 'Ed.' Anyway, he said, 'I'm David Brown, and I'd like to volunteer my services.' And I said, 'Mr. Brown . . . I've given out all the honorariums—I don't have any money left.' He said, 'I don't need the honorarium.' So he came aboard, and very quickly he became a good friend and political confidant."

Today, Brown is not like many of Koch's close aides in that he rarely sees the mayor socially. But Brown and Koch learned from the start that Brown's low-key skepticism was a useful counterbalance to Koch's headstrong ebullience—and their relationship flourished. Brown helped Koch win for Congress in 1968, went on to put together and head up Koch's highly respected staff in Washington, and was a pivotal force in Koch's abortive try at the mayoralty in 1973. When Koch's fortunes faded that year, Koch of course was the last to see it. "It took David four weeks to get Ed to drop out," says one man involved in that unhappy campaign. "He wore him down, little by little. He was the only one who knew how to talk to him."

Brown left Koch in 1974 and worked on transition problems for the newly elected Governor Carey, helping draft

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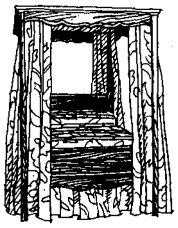

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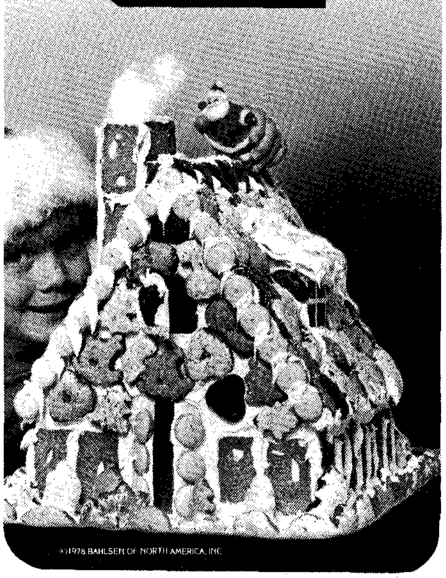

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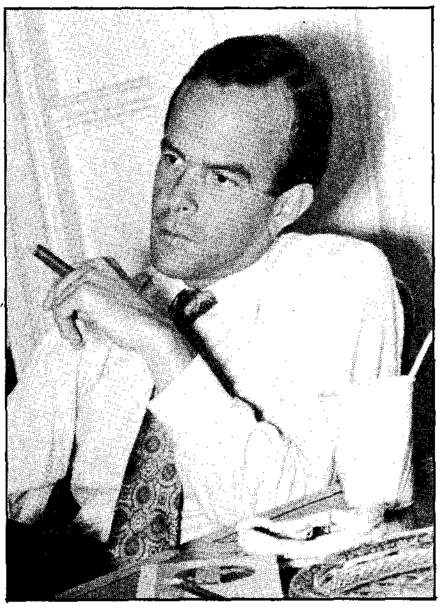
"...When in college, Brown sold a skit to a comedienne for the *Tonight* show..."



Hard-liner: *Brown convinced Koch to stiffen the city's policy on labor contracts.*

Carey's strict new financial disclosure regulations. He is thought to have done an effective job at the State Investigation Commission but ran into trouble with Carey aides on two matters.

First, his investigative hearings on grand-jury leaks by prosecutors were felt by some Carey people to be too timid on their arch enemy at the time, Special Prosecutor Maurice Nadjari. Second, Brown angered some when he called for the immediate dismissal of James Melton, the motor-vehicles commissioner, for being "unable or unwilling to deal effectively" with mismanagement and corruption in his agency. The problem was, Melton had close ties to the Suffolk County Democratic leader, Dominic Baranello, whom Carey had elevated to state party chairman.

Because of his sensitive position, Brown kept himself completely uninvolved in Koch's mayoral campaign, except for a $2,000 donation made by his wife. In fact, he joined the new mayor's administration almost by accident.

After his election, Koch agreed in principle to bring two very strong-willed men onto his team: Edward N. Costikyan, his campaign manager, and Donald Kummerfeld, Beame's number-one management and financial expert. But Costikyan and Kummerfeld immediately began jockeying over who would assume the responsibilities, if not the title, of "first deputy mayor."

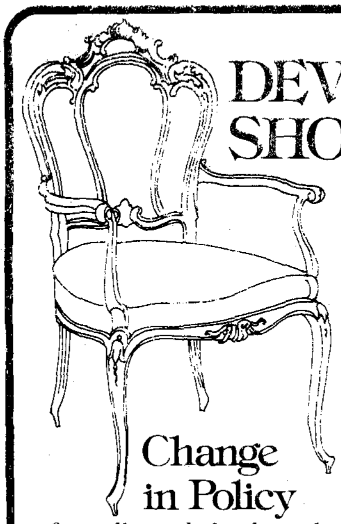
"Ed had this reputation at the time as a nice Greenwich Village flake who needed a Costikyan or a Kummerfeld to *really run* the city in the Zuccotti tradition," says Margolis. "It wasn't until Costikyan and Kummerfeld tried to carve out their areas that Ed began to focus on the concept of the 'first deputy mayor.' The thing fell of its own weight—it was *Ed* who wanted to run the city. If the Costikyan-Kummerfeld episode hadn't happened, Ed would never have turned to David Brown. David is not the first deputy mayor, but he is first among equals. He's perfect for Ed because he doesn't get in Ed's way. He doesn't manipulate him or try to head him off."

Brown took the job reluctantly. He wasn't sure he wanted to re-enter the shadowy world of another man's staff, and he didn't want to uproot his family from East Hampton. (The family, in fact, moved only this fall, in time for Alice Brown to begin teaching grade school at the Nightingale-Bamford School on the Upper East Side.)

"I knew coming back with Ed would mean I'd have to subordinate myself again," explains Brown. "I knew being deputy mayor would not let me have any particular sunlight of my own. But when a friend of yours becomes mayor of a city of 8 million people at a time of stress, it's hardly a time to say you want to take care of your private plans."

In the final analysis, Brown reflects that he took the job to help Koch scale down the size of city government—and again he returns to the hard-edged theme of accountability. "We earn our authority every day in government," he says sternly. "I really believe that. If we don't do better, people will throw us out, and they should. Job security has become so established, so much a part of our function, that you lose the point of what public service is all about. Other than the question of fairness and protecting morale, I think the *less* a sense of security there is among the workers, the better job we get out of everyone.

"Sure, there's a conservative part of me. We've been through a liberal period where government hasn't acquitted itself well in the way it has spent the money people entrusted to it. The fact is, government has become bloated, government has made careless decisions. People are fed up with the high cost of government and the poor delivery of services. We have to make the kinds of cuts that are necessary. It's a long-term struggle. I don't see it happening overnight, but the people elected the right guy to do it." ■



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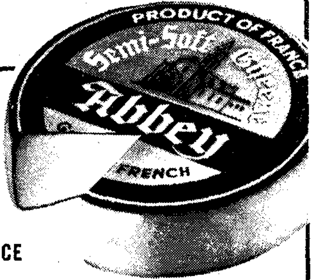

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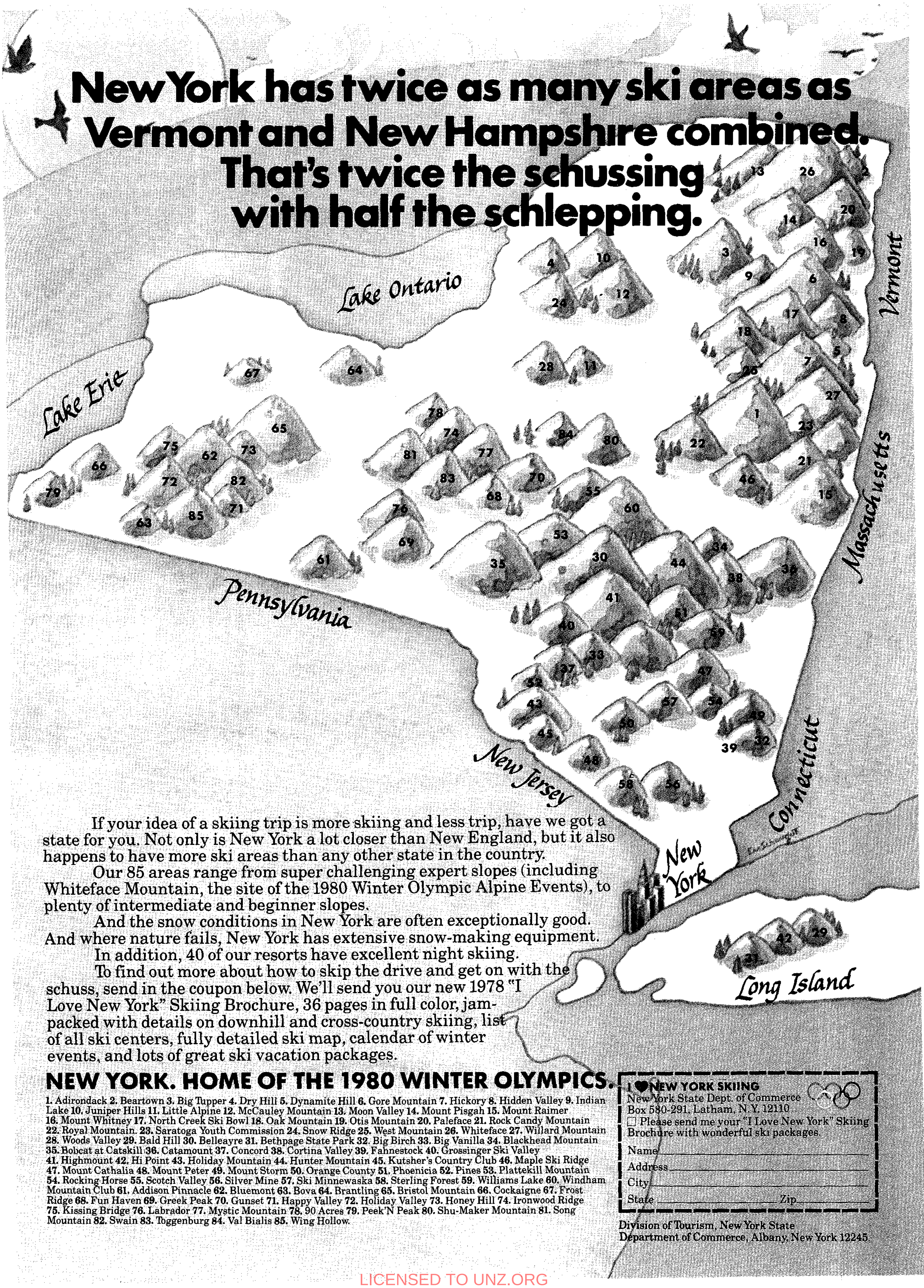

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Is Age Necessary?

By Nancy Shiffrin

"...One scientist says we could make the breakthrough on aging in five years with $200 billion and international cooperation..."

> *"I mean," [Alice] said, "that one can't help growing older."*
>
> *"One can't, perhaps," said Humpty Dumpty, "but two can. With proper assistance, you might have left off at seven."*
>
> —Lewis Carroll

I'm seated nude in a cedarwood Sanar cabinet. In front of me are dials controlling temperature and humidity. I turn the dial to 100 degrees Fahrenheit, the temperature suggested for my height and build. I begin to perspire. A breeze blows over me, carrying the perspiration out of the chamber. Since I am not uncomfortable, I turn the heat up further.

From time to time, I take my own temperature. The idea here is to see how well my body maintains a base temperature of 98.6. The higher I can raise the temperature in the cabinet without causing my body temperature to go up, the more fit I am likely to be.

Sanar is the invention of Benjamin Schloss, Ph.D., a nuclear engineer and maverick gerontologist. It is part of his plan to keep people healthy until the millennium arrives, the day when the secret of aging is discovered and death is no longer a necessity. Schloss, whose résumé includes participation in the Manhattan Project, design of nuclear research equipment, and membership in the Physics Society, thinks Sanar is the answer.

Hardly a year in human history passes without the emergence of some gimmick/potion/miracle cure promising extended life. The Egyptians and the Romans ate garlic; the alchemists of China prescribed doses of gold and mercury. In Europe, Francis Bacon, Paracelsus, and other alchemists hoped to find a magical philosopher's stone that would transmute lead into gold and mortals into immortals. Mandrake roots, blister beetles, monkey glands, and, most recently, procaine, a substance similar to novocaine, have all been proposed as the solution to senescence and even to death itself.

Schloss's claim for the Sanar is that it exercises the circulatory system by making the heart beat faster to cool the body. As it gets hotter in the Sanar so the capillaries under the skin expand and the heart pumps harder, forcing more blood to the skin, where it can cool off. A sauna will do the same thing, Schloss says, but because there is no airflow to remove the buildup of perspiration, it is uncomfortable and people are not likely to use it with the regularity required to improve fitness. The Sanar, he insists, is something people who won't jog or won't run are likely to do. At least one of Schloss's claims checks out. The Sanar is comfortable. I can read in it, write, even watch television. But do I want to pay $1,000 so I don't have to exercise? That is the question.

In 1975, the economics department of New York's McGraw-Hill Publications asked scientists and planners in twelve industries to take part in a survey aimed at gauging their opinions on the likelihood of a breakthrough, its date and application to the general public. The consensus: chemical control of aging by the year 2000. In fact, as early as 1964 the Rand Corporation in Santa Monica surveyed 82 of the world's foremost gerontologists. Their prediction was that twenty years could be added to the human life span by 1992.

Are these predictions justified by the results of current research? What would it take to make the dream of extended life a reality? Just what *do* we know about aging?

It was once thought that the single human cell, the smallest unit with all the properties of life, was immortal, that it could go on dividing and producing daughter cells forever. It was believed that cells only "died when in

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Nancy Shiffrin is the co-author of Past Lives Therapy *and is now writing a book called* Defying Death.

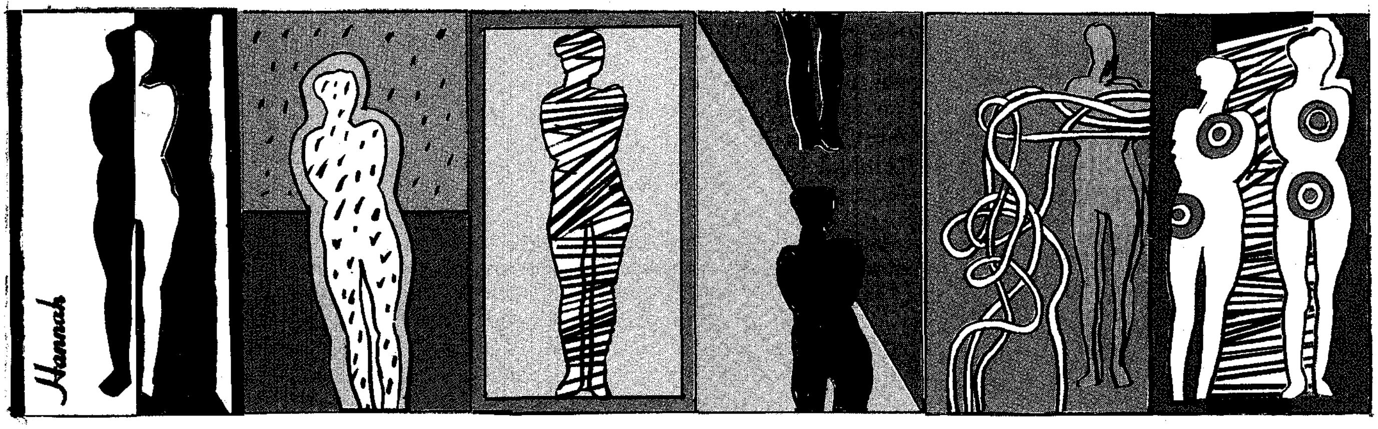

Illustration by Duncan Hannah

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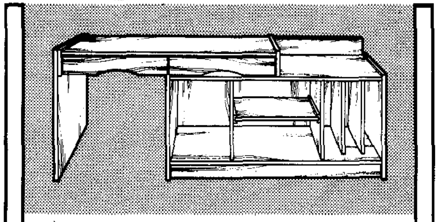

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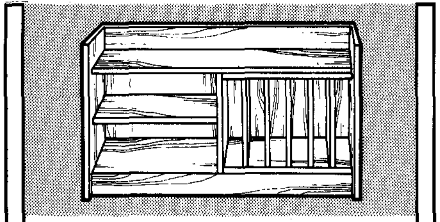

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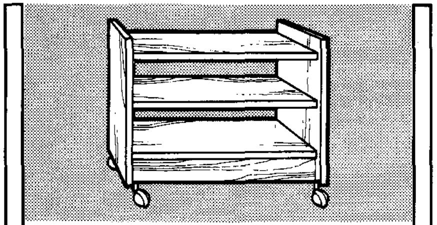

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"...It's calculated that the maximum human life span should be about 110 to 120 years..."

large, organized groups. But, as authors Joel Kurtzman and Phillip Gordon explain in their book, *No More Dying*, this view has radically changed: "In 1961, Dr. Leonard Hayflick, then of Stanford University, discovered . . . that human cells, growing in a culture (a chemical formulation that supplies them with the energy and nutrients needed for them to live) could divide only a limited number of times." This is important because without cell division there's no more life: Our bodies can no longer grow, repair damaged tissue, or replace dead cells. Human cells, he found, could divide about 50 times without dying, and when cells were taken from an older person, they divided even fewer times befofe death. These discoveries were accidental, byproducts of Hayflick's cancer research. When he repeated the experiment with animal cells, he discovered that the number of times a cell could divide without dying "depended on how long the species of animal normally lived. He concluded that the death of all such cells, animal and human, was an expression of aging at the single-cell level, and that the reason the cells aged was that they had a built-in genetic limit to their life spans . . . .

"Hayflick calculated, on the basis of 50 divisions . . . that man's life span should be about 110 to 120 years, since that is how long it would take for that many cell divisions to occur in the body."

Hayflick's work poses two questions: Why is there such a discrepancy between average life span and maximum theoretical life span? Why, when the maximum theoretical life span is about 95 conservatively and 100 to 120 extravagantly, do most of us have only a bare hope of reaching 75? What would it take to crash the aging barrier altogether? That is, what would it take to enable humans to live an indefinite life span unhampered by built-in biological programming? The answer to the first question is a matter of individual life-style and health maintenance. To examine the second question, we must enter the fascinating world of gerontology, the study of the aging process.

What Makes Us Grow Old?

Could we, with proper assistance, leave off aging, perhaps not at 7 but at 21, for most of us the peak age for physical fitness? Is it possible to change our bodies so that we do not age at all? Might it be possible to stop the aging process once it's gotten started? Is there help in sight for people who've already begun to age? (If you're over 21, you have.)

Dr. Leslie Orgel of the Salk Institute in La Jolla, California, compares the aging human body to an automobile. "Lots of parts tend to wear out about the same time." Commensurate with this multilateral breakdown situation, there are numerous theories of aging. A number of these along with some tentative solutions to the problem have been collected together by Kurtzman and Gordon, and science writer Albert Rosenfeld, in his book *Prolongevity*, has gone so far as to propose a single theory that explains the entire aging disaster.

Six Theories

☐ **Self-destruction:** Drs. Roy Walford and Takashi Makinodian hypothesize that a breakdown in the immune system, causing the body to attack itself, might be important in aging.

When we are young and vigorous, white blood cells, known as B and T cells, label foreign cells such as bacteria, viruses, cancer cells, and various allergens so that other globulins can recognize, engulf, and destroy them. When we age, our B and T cells go berserk, labeling our healthy body cells as enemy cells and failing to label dangerous cells. The body becomes allergic to itself (auto-immune) and also becomes more susceptible to disease.

☐ **The death clock:** Dr. Caleb Finch of the Andrus Gerontology Center at the University of Southern California in Los Angeles and Dr. Joseph Meites of Michigan State University feel that the most significant cause of aging lies in the brain's inability to keep a balance in the body's endocrines (body-function regulators such as insulin, adrenaline, and thyroxine). Donner Denckla, formerly at Roche and now at Harvard Medical School, believes that there is a genetic program for death (as opposed to aging) but that it is mediated in the cherry-size pituitary gland, the endocrine system's traffic control, located at the base of the brain. His experiments with rats indicate that there are aging-related substances in the pituitary's secretions. His notion of a death clock, however, remains unsupported.

☐ **Error-catastrophe hypothesis:** This assumes that the cells make "mistakes" when they divide, that they do not always make exact copies of themselves. These mistakes are expressed as the loose skin, shuffling gait, and thin, gray hair we associate with aging. When we're young and fit, sensitive repairing mechanisms in the cell correct these mistakes. When these repairing mechanisms break down, the mistakes cascade, leading to the final error catastrophe—death. Dr. Orgel's name is most frequently associated with this idea.

☐ **Chemical bridges:** This theory assumes that we age because rigid chemical bonds—or cross-linkages—form between some of the body's proteins. This discovery came about when Dr. Johan Bjorksten, who heads Bjorksten Research Foundation in Madison, Wisconsin, noticed that the stiffening of the muscles and joints of older people resembled the hardening of leather during tanning and the way gelatin in film is hardened by processing chemicals. He felt that human aging might result from similar formations.

Dr. Bjorksten developed this theory while working for Ditto, Inc. He was trying to find a way to stop film from deteriorating so that copies can no longer be made from it. Gelatin, a semi-solid solution of proteins in water and the main component of film, is not unlike some cartilage and tendon protein structures in the body. Other researchers have found that chemical bridges in arteries, cartilage, and muscle increase with age in both rats and humans.

☐ **Cell garbage:** In the course of its daily work, a cell produces many substances it doesn't need. Among these are heavily charged molecules, called free radicals, which readily attach to important pieces of the cell's machinery—frequently in places where they don't belong. Dr. Alex Comfort, of sex-book fame (actually a respected gerontologist), compares free radicals to convention delegates on a spree. They combine indiscriminately with other chemicals in the cell and interfere with normal metabolic processes. Free radicals can be produced as the result of normal metabolic processes, of mutations, or of errors in the cell's metabolism. What's important is that as the body's repair system breaks down with age, so free-radical production gets out of control. The resulting buildup, similar to rust buildup on a car, gives rise to the familiar signs of senescence.

☐ **Death's dominion:** It has been proposed that evolution demands of multi-cellular animals a fail-safe killing mechanism. Fail-safe, says Rosenfeld, means redundant. It means that if the immune system doesn't kill us, then cross-linkage or error catastrophe or hormonal failure must. The idea here is that death gave multi-cellular species

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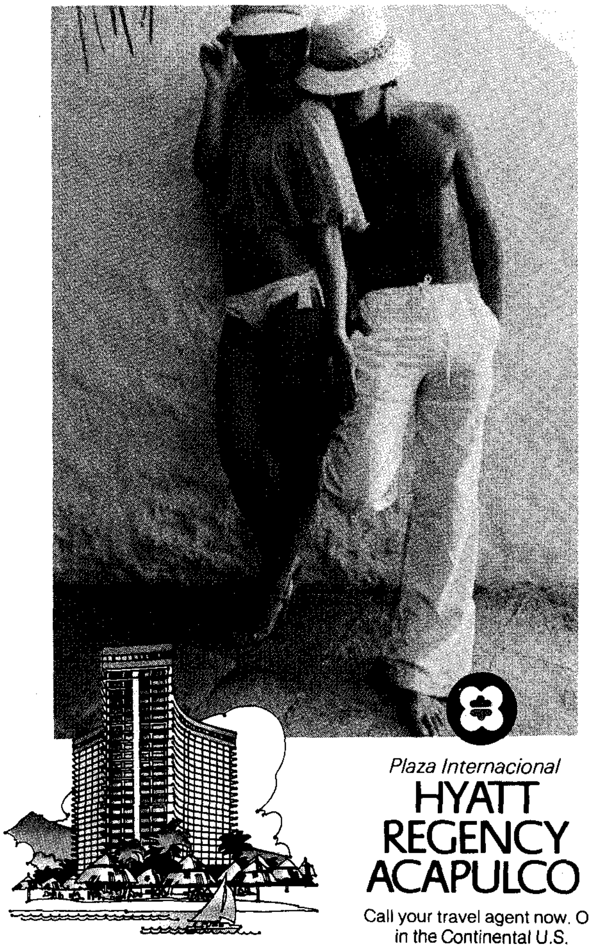

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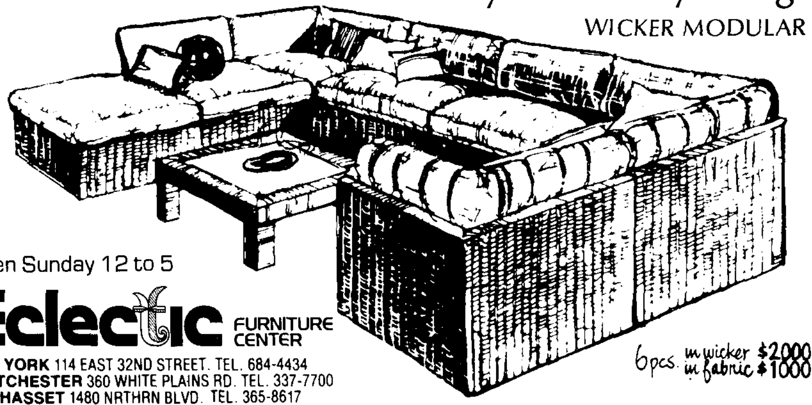

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“...Most have only a bare hope of reaching 75 because of our life-styles and habits...”

an evolutionary advantage over unicelled species as it permitted greater variations in the gene pool and increased opportunities for adaptation and survival. Rosenfeld hypothesizes that there might be a genetic program for aging of which all of the above theories are expressions.

Slouching Toward the Millennium

Rosenfeld thinks genetic engineering will eventually provide us with the big breakthrough on aging.

Schloss feels that the simplest approach would be to study the way the cell fails to make an accurate copy of itself, building in more and more metabolic mistakes. If the cell made an accurate copy of itself every time it divided, he tells me, there would be no aging and ultimately no death.

Dr. Richard Cutler of the National Institute on Aging's Gerontology Research Center has turned the problem around. Instead of studying the cause of aging, he is studying the reasons for the evolution of longevity. “We need to investigate why man's life span evolved in the first place,” Cutler says. “Because that is what made man what he is today. A longer life span allowed man to make use of a larger brain, become more self-conscious, see the world and learn.” This gave humans a tremendous evolutionary advantage over other hominoid species. “It is difficult for me to see why a continuation along the same lines wouldn't result in more of the benefits that accrued in the first place,” Cutler says. After carefully studying the evolution of life span in mammals, he found that human longevity had increased so fast in such a short time that very few genes could have changed significantly during that evolutionary period. Cutler concludes that only a few genes may control the rate of aging.

If Cutler is correct, it will not be too difficult to locate and suppress the genes for aging.

Orgel isn't so sure: “I would be surprised if genetic engineering had so much effect on human expectations of life within this century.”

What about the McGraw-Hill predictions then? How far are we from extending maximum life span? Orgel is somewhat pessimistic:

“I don't imagine that our research will lead to an enormous increase of longevity within our lifetime,” he says. “The only ways of increasing lifespan that I know of are stopping smoking and, probably, eating less. But I wouldn't rule out the possibility that aging research will lead to modest gains in life expectancy during the next couple of decades.” Saul Kent, frequently billed as Mr. Immortality, and organizer of Life Extension Conferences, feels the breakthrough is inevitable but that the timing depends completely on the effort. Paul Segall of the University of California at Berkeley's biology department thinks we could do it in five years with $200 billion and international cooperation.

At present, however, Segall's dream of Americans, Russians, and Japanese joining hands across the sea to conquer aging is unlikely to materialize.

The House Select Committee on Aging is holding hearings on the advisability of funding life-extension research. They are not even close to reaching a conclusion.

So far, the Gerontology Research Center at the National Institutes on Aging commands a $7-million share of a $37.3-million budget. And the entire NIA budget is dwarfed next to the National Institute on Cancer's $872 million for 1978. This is especially ironic since it may be impossible to cure cancer without reversing the aging process.

Five Solutions

☐ **Vitamins:** If free radicals are an important factor in wear-and-tear damage, then vitamin E will be important in preventing or delaying senescence as we know it. Vitamin E and, to a lesser extent, C and the trace element selenium are anti-oxidants . . . that is, they are thought to bond with free radicals, preventing their interfering with cells' normal metabolism. To say it another way, they prevent a process similar to rusting from taking place in the cells. Interestingly, vitamin C has been found to prevent rusting when applied to metals. Dr. Denham Harman of the University of Nebraska College of Medicine has found that rats fed one well-known anti-oxidant—butylated hydroxytoluene (BHT), a commonly used food additive—live up to 20 percent longer than rats not fed BHT. While no tests have been done on the de-aging properties of anti-oxidants in human beings, most gerontologists I spoke to were taking vast doses of selenium and vitamins C and E.

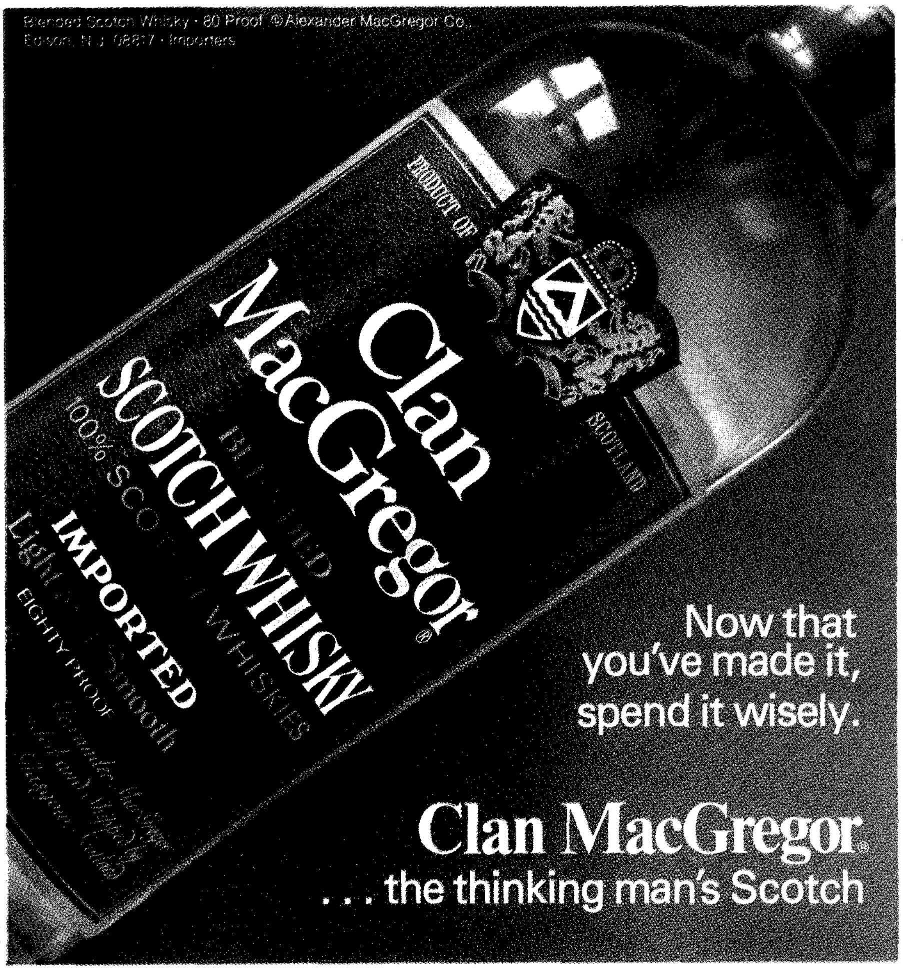
☐ **Little helpers:** Bjorksten is investigating bacteria whose principal source of food is the cross-linked molecules of dead organisms such as leaves. He's found one bacterial enzyme that dissolves cross-links in dead human tissue. If the cross-linkage theory is correct, these bacteria might be useful in counteracting certain symptoms of senescence, such as arteriosclerosis. We'll eat the bacteria, so the theory goes, or ingest them in capsules similar to a vitamin pill. No such capsule has been tried in humans, but the fortunate mice who were fed some of these bacterial enzymes aged more slowly than their brothers.

☐ **Hormones:** Thymosin is a hormone produced by the thymus gland. It was discovered in 1965 by Dr. Allan Goldstein of the University of Texas Medical Branch in Galveston, Texas. It is thought to be essential to proper immune-system function, particularly to the cells that combat cancer. Goldstein has found that thymosin decreases with age in humans and that it is most effective in treating a number of autoimmune conditions, including the dreaded "lupus."

☐ **Drugs:** Centrophenoxine is a drug used in Europe but not yet approved in the United States for relieving symptoms of a number of brain disorders, such as loss of memory due to senility. Its developer, Dr. Richard Hochschild, president of Microwave Instruments Company, in Corona Del Mar, California, claims it increased the lives of mice by about 40 percent when administered early in life. When he gave it to aging mice, it increased their remaining life span by about 11 percent. Its effect on human life span has not been demonstrated.

Dr. Joseph Meites of Michigan State in his experiments with aging female rats reactivated their estrus cycles by stimulating the hypothalamus (which, with the pituitary, regulates hormone distribution). In other words, he put them back in heat. He also gave them L-Dopa (a drug used to treat Parkinson's disease) to reactivate the aging rats' ovarian cycles, bringing back fertility after they'd stopped producing eggs. The idea here is that the old ovaries can still work to produce the hormones which keep us youthful if the "aging clock" in the hypothalamus is turned back. No human experimentation has yet been done, but the implications in treating the problems of menopause, an age-related condition, are enormous.

☐ **Diet:** Rats and mice fed a very low-calorie diet supplemented with nutrients seem to live longer. (The vitamin, mineral, and protein supplements serve as a control. They are not to treat aging but to ensure that the calorie re-



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"...Feeding rats a very low-calorie diet increased their lives by up to 25 percent..."

striction does not cause nutritional depletion.) This has been known since 1935, when Clive McCay of Cornell University showed that rats fed only enough food to maintain their body weight had a life span up to 25 percent longer than normal. The low-calorie diet must be started at two or three months to significantly increase life span in rodents, though it has some effect when started later. If we were to do the same for humans, we'd have to start early in childhood. And then we'd have a severe lag in the perception of results. We'd have to wait for people to die to know what we accomplished.

This lag, no doubt, has retarded gerontology research. Scientists are not so different from you and me. They want to see results. When they can't, they tend to go on to other things. To wait for a dog, cat, monkey, or, God forbid, a human to die in order to evaluate research results would be unbearable and impractical.

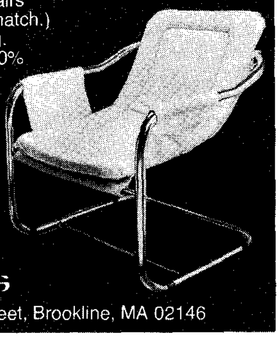
A possible remedy for this brings us back to Benjamin Schloss and his incredible machines. In addition to the Sanar, he has developed a way of taking an aging profile—of establishing the rate of an individual's aging. To do this, he measures your health number—designated "H"—which he does with the aid of his recently built "interaction chamber."

If I didn't mind taking off my clothes and lying on a cot in a tiny see-through chamber with a thermometer in my ear (this so-called tympanic thermometer is more accurate than an oral or anal thermometer) while hot breezes blew over my body, Schloss would measure mine. What he'd do is to keep raising the heat in the chamber until my body temperature went up as high as it could. The cot, resting on a very accurate digital scale, would permit Schloss to see how much weight I'd lost while in the chamber. The higher the temperature required to bring my body to its maximum temperature, the higher my health number would be deemed to be.

The range for H is 100 (for perfect condition) through 0 at death. The smaller your H, the worse your condition. Suppose you are a 45-year-old woman and you want to know your condition. Schloss measures your H and finds it to be 65.3. You start taking vitamin C in large doses, and after one month your H is measured again. In the normal course of events, the aging process may cause a decline in H in one month of 0.1 (i.e., your H would drop from 65.3 to 65.2). If, instead, your H has increased to, say, 69 then you have definite proof that the daily intake of large amounts of vitamin C has improved your condition. However, suppose your H is 65.2; then the vitamin C has no beneficial effect. Or perhaps your H may have dropped to 63.6. You will then be able to conclude that megadoses of vitamin C have been harmful. What he's really measuring is the rate at which the cells convert food into heat to run the body. The body is like an engine, Schloss tells me, except that it burns oxygen at a much slower rate. If he can prove that vitamin C or E or selenium, or any other substance, improves the body's efficiency, then he will have an accurate measure of whether or not he's affected life span. This is a revolutionary idea, he claims, for up to now, people have talked about health, fitness, and life span without quantifying the concepts. And Schloss, the engineer, is most contemptuous of people who use words they can't assign a number to.

I didn't let Schloss measure my H. I didn't wan't to take my clothes off. Besides, if I'm going to die next year of all my bad habits, that's my business. And Schloss is adamant that bad habits are what most of us die of. A change in life-style, he insists, could extend almost anyone's life to Hayflick's limit of about 95. All we have to do is stop smoking, eat less, use nutritional supplements and, of course, buy the Sanar.

Longevity research captures the imaginations of even the most hardheaded scientists. Bernard Strehler, of the University of Southern California's Andrus Gerontology Center, sees death as a kind of Moby Dick—a tireless leviathan—and, like Captain Ahab, is determined to get him. Even Schloss (who assures me that poetry and fiction are useless because their authors don't understand mathematics) has been seduced by the vision of everlasting life. He's invented a cosmology to support the view that humans were "meant" to be immortal. He has liquidated a lucrative business in the manufacture of nuclear equipment and is trying to motivate citizens to lobby for life-extension research. The biology of aging has advanced since the Romans ate garlic and the alchemists swallowed mercury, but the dream of extended life in full vigor is still with us. ■



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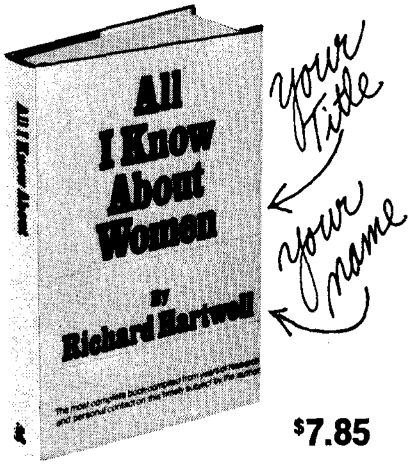
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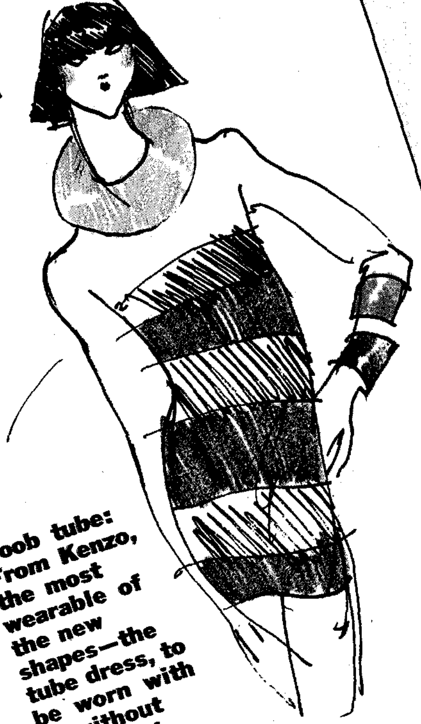
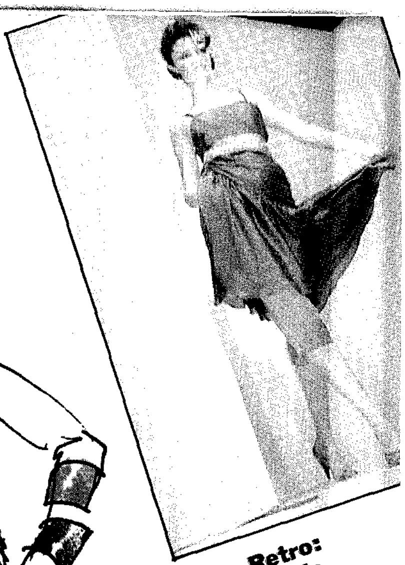
Revival tent: The tent on the outskirts of Paris where the Mugler show was held. Pas de champagne or violins.

See Spot walk: Animal prints for spring—on shoes, dresses, scarves.



Boob tube: From Kenzo, the most wearable of the new shapes—the tube dress, to be worn with or without big metal jewelry.



Paris Retro: Jean-Claude de Luca's easy dress for spring over below-the-knee pedal pushers.

Paris Is Yesterday

By John Duka

At the Paris showings of the new ready-to-wear clothes for spring (the *prêt-à-porter* collections) two weeks ago, the reporters from *Women's Wear Daily* spent a lot of time *ooh*ing and *ahh*ing and wrote that what the Parisian designers had given us to wear next year was more "High Chic."

Well, "High Chic" is a catchy little phrase, but the people from *Women's Wear* are consummate phrasemakers. They have to be. As the trade paper of the fashion world, *Women's Wear* performs the interesting pivotal function of more or less selling designers' clothes to American retailers. Calling the new spring clothes from Paris "High Chic" is, therefore, better business for everyone, including *Women's Wear,* than accurately reporting what the clothes were. And what they were can be summed up in one word—"Retro."

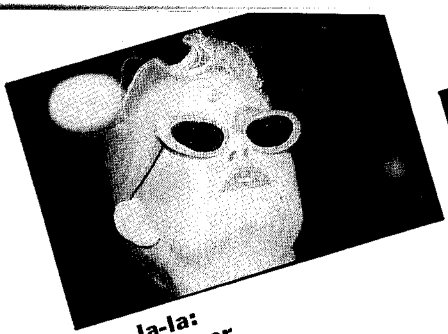
While Retro—the concept of borrowing things from the past, of looking backward for inspiration—is fast becoming a dirty word for many American designers like Halston and Diane von Furstenberg, for French designers it is, apparently, their stock-in-trade. And if they have their way, American women will be wearing big, big, big padded shoulders next spring, as well as stiletto heels, little hats, and the old French twist.

Despite the fact that the overriding trend from Paris was Retro, it was expressed in two distinctly different ways—1930s Flash Gordon Fascist Chic on the one hand and spike-heeled, little-French-tart sleaze on the other.

On the Flash Gordon side of French ready-to-wear Retro are such designers as Claude Montana, Thierry Mugler, and France Andrevie, people most of us have never heard of but who, in France, are the most experimental members of the fashion world. Important to all of them is the silhouette of the uniform coupled with outrageously big, padded 1940s shoulders. Any kind of uniform will do. At Montana, it took the form of navy-and-white sailor suits or leather jackets, cinched at the waist, worn over skinny-legged leather pants with a be-winged leather cap on the head—Italian Fascist gone science-fiction fantasy. At Andrevie, the uniform

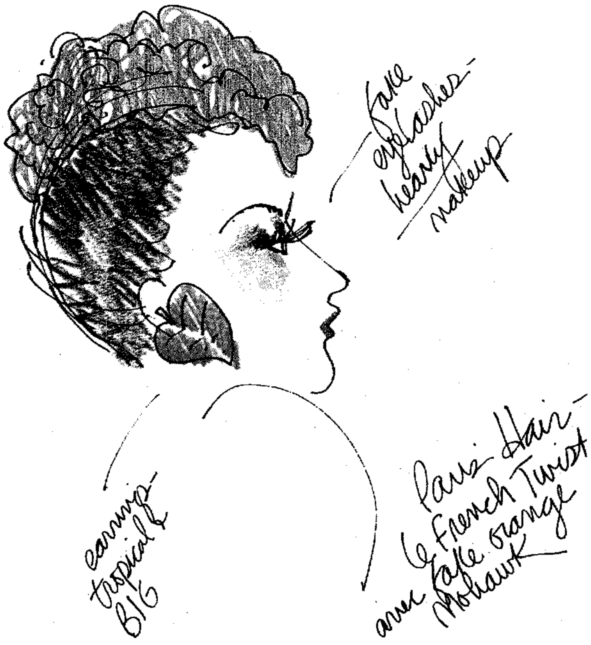
"THE OVERRIDING FEELING OF ALL THE SPRING CLOTHES CAN BE SUMMED UP IN ONE WORD: 'RETRO.' THE FRENCH ARE TRAPPED IN THE CONVENTIONS AND AESTHETICS OF THE PAST."

Photographed by Joshua Greene/Transworld Feature Syndicate; illustrated by Richard Haines



Ooo-la-la: Lana Turner sunglasses complement the Retro look. Nice-and-easy does not do it.

Indian chic: From Claude Montana, a feathered headdress and junk jewelry worn with puffed-shoulder striped dress.


fake eyelashes - heavy makeup
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Paris Hair - le French Twist avec fake orange Mohawk

French tart: The head has a new shape for spring.

Flash Gordon chic: From Claude Montana, big shoulders, leather jackets, tight leather caps.

Return of the middy: Exaggerated sailor styles, from Montana, with emphasis on the shoulder.

was inspired by the clothes worn by nurses or stewardesses when they're on the job. All white or all blue, side-buttoned, and truly bizarre. At Mugler, what will probably be one of the most influential designs because of its adaptability to the American market: a big-shouldered Flash Gordon jacket worn over a simple bra top. All of these are joined by the leitmotif of the big shoulder. At Andrevie, with the models looking like freaked-out brides of Frankenstein, shoulders were almost three feet wide.

On the other side of Retro are designers like Karl Lagerfeld for Chloe, Jean-Claude de Luca, Yves Saint Laurent, and Givenchy. Lagerfeld typified what most of these designers are about. And what they are about is the saucy, sexy French tart—tight, straight skirts (slashed to the waist at Dior), *bustiers* (strapless tops), animal prints, short evening dresses with fringed bottoms, and the return of constructed clothes. Lagerfeld, for example, has brought back the Merry Widow corselet, whalebone stays and all. At Givenchy, there were little day dresses with puffed shoulders, puffed sleeves, and narrow skirts. To add to the overall nostalgic effect: spectator pumps (navy and white, usually) or bright-red shoes, both with very high, cone-shaped heels; sailor caps; little lacquered-straw hats worn on the front of the head; and the return of the French twist. And lots of metal—large wrist cuffs, ear clips that cover the outside of the ear, junk jewelry—and lots of tulle, as either pom-poms at the neck or whips in the hair. The overall visual effect of this is one of a tilting forward—the hair up and over the head, the hat worn on the forehead, and the body thrown forward on incredibly high heels.

The only designer who has managed to stay outside of the Retro mainstream

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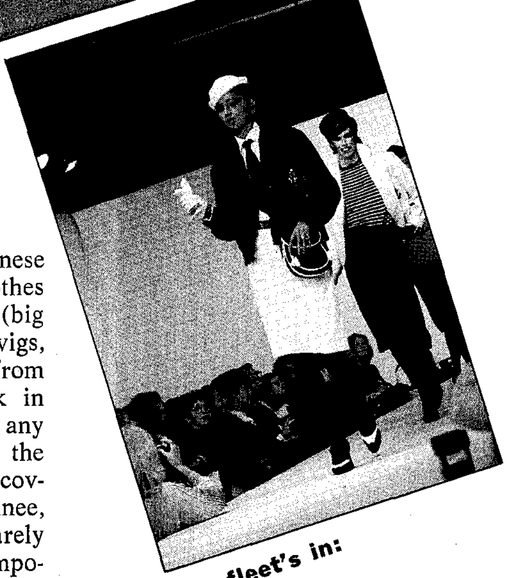
Big nurse: France Andrevie, like many of the French, is into uniforms and big, big shoulders.

Slipped disk: From Karl Lagerfeld for Chloe, a return to the strapless look, the *bustier*, with hats worn forward.



The fleet's in: From Yves Saint Laurent, a modified nautical suit with spectator pumps.

"THE FRENCH ARE PROBABLY THE BEST-DRESSED POOR PEOPLE IN THE WORLD, AND THEY'VE GOT THE WORST BODIES IN EUROPE."

is Kenzo, the French-based Japanese designer. Although his show and clothes were filled with homages to Egypt (big metal collars, Dynel Cleopatra wigs, sheer harem pants), what emerged from his collection as the newest look in clothes, and the most wearable of any of the new Parisian designs, was the tube dress: A sheath of fabric, it covers the body from bodice to knee, almost gliding on the body and barely covering it—the only true contemporary statement, its origins notwithstanding.

The question that naturally comes to mind after seeing all of this is: Who's going to wear it? But that's the wrong question. Any good businessman will tell you that the best way to make money is to create the need for something. A better question to ask is: What will these trends look like when they get watered down and adapted by American designers and clothing manufacturers?

We may not need padded shoulders, for example, but we will definitely get them. Some American designers, like Perry Ellis, are already using them. We can also expect to see pants with much thinner legs in lengths that vary from pedal pushers to just above the ankle. The strapless look will probably also be accommodated with little trouble, as will the new colors, like yellow, lipstick red, hot pink, and bright green. These, then, are some of the things to watch for here—or watch out for, depending on one's point of view.

The best question to ask, though, is: Why? Why are the French, with an expertise for making clothes that far outstrips the Americans', and anyone else's for that matter—why are the French making these crazy clothes? Perhaps a partial answer can be found by examining the relationship that exists among clothes, cigarettes, and

Photo: top left, Roy Volkmann

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Faces in the crowd: The onlookers at one of the shows—terribly bored but terribly chic.

Putting on the dog: From Thierry Mugler, the constructed dress—a shaped, strapless top, triangular side pockets—with dog collar.

baguettes (bread, not emeralds). It is a frightening, but edifying, relationship that says a great deal about French priorities.

First of all, the only inexpensive commodity in Paris is cigarettes, which is why the French probably smoke more cigarettes than any other people in the world. And which is why all of Paris smells of Gauloises. Two weeks ago during the *prêt-à-porter* collections, Paris also smelled of gar-*bahj*. One of their numerous strikes. The Parisians didn't care, however. All they care about, it seems, is Gauloises. And clothes.

Clothing is everything here—and it forms the attractive tip of what is, sociologically, a uniquely French iceberg. At the business level, apparel is one of France's biggest moneymakers, and one of the few things, aside from Michelin tires, that the French have managed to sell with any success. In 1977, for example, apparel exports to the United States alone totaled $103,735,000.

But on the personal level, clothes assume a different significance and point to the fact that whatever else the French may say about themselves, they are, first and foremost, bourgeois materialists. Trapped in the conventions and aesthetics of the past. Consummately Retro. While Americans are primarily concerned these days with their souls and their bodies, the French are concerned with artifice, the way they look, their outfits—with the way they walk down the street, the elbow bent just so with a cigarette in hand.

For the French, clothes are the naïve emblem of success. The rich and powerful of France are partially responsible for this. They set the nationwide example. Unlike their American counterparts, for whom it is *de rigueur* to dress down, the moneyed French insist on dressing up. The ultimate bourgeois dynamic. One cannot imagine the repulsion the French feel when they see Jimmy Carter in a cardigan sweater and jeans. *Trop déshabillé.*

Since, however, most of the French are dirt poor, this goal of dressing, really dressing, is reached in a curious manner that starts with the *baguette.* To the average Parisian, the *baguette* is dearer than the air he breathes. It enables him to eat for *centimes* a day and thereby save money for the more important things in life—like clothes. For lunch, a Parisian secretary, for example, will have nothing more than a *baguette*, a piece of cheese, and a coffee, and realize with each bite that she is coming that much closer to a new dress and a pair of shoes. And all of a sudden, those charming little loaves of bread take on a newer, almost sinister, meaning.

Tied in with this is the role played by the cigarette. Not only does it look swell to hold a Gauloise when you've

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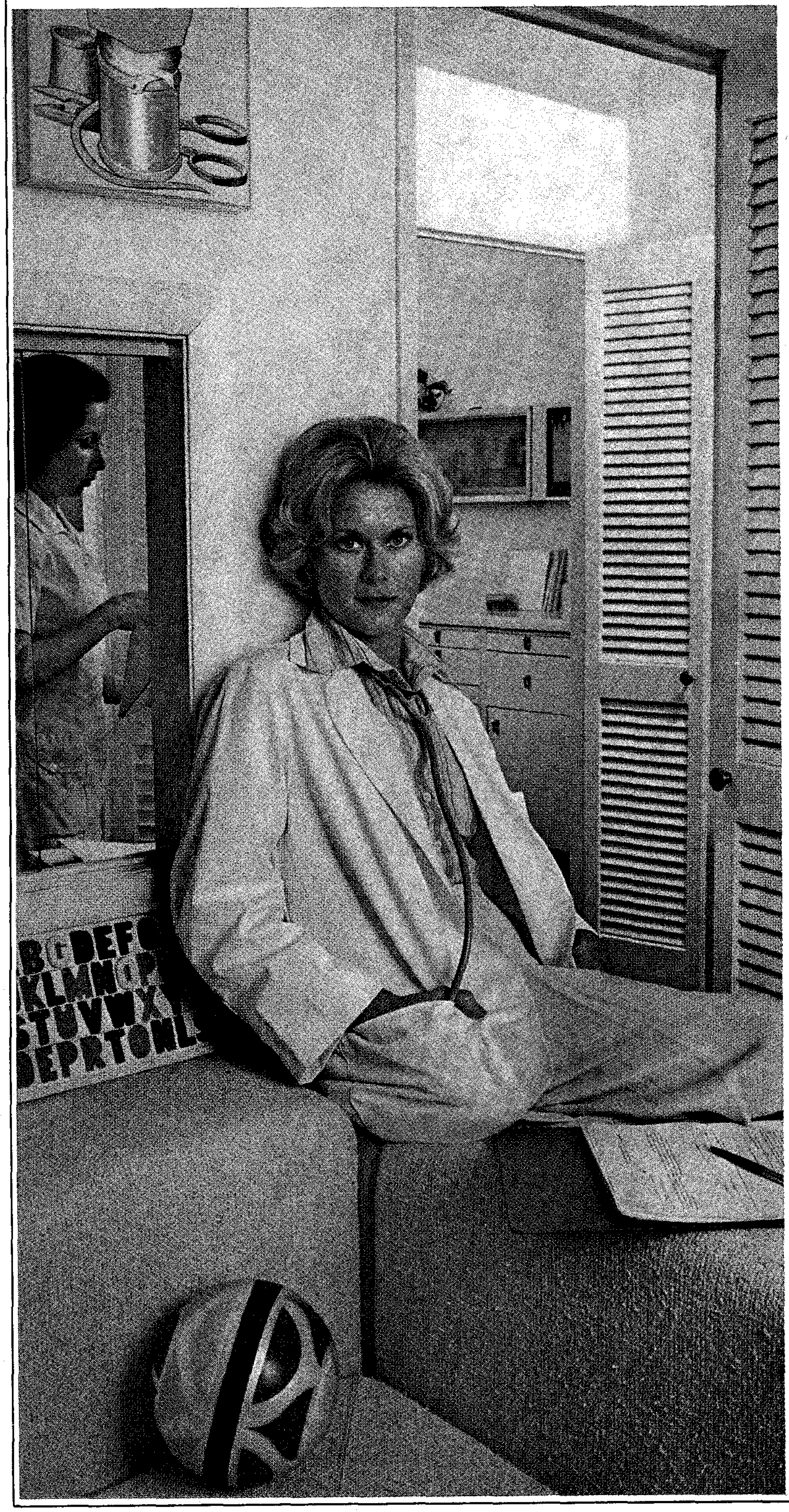

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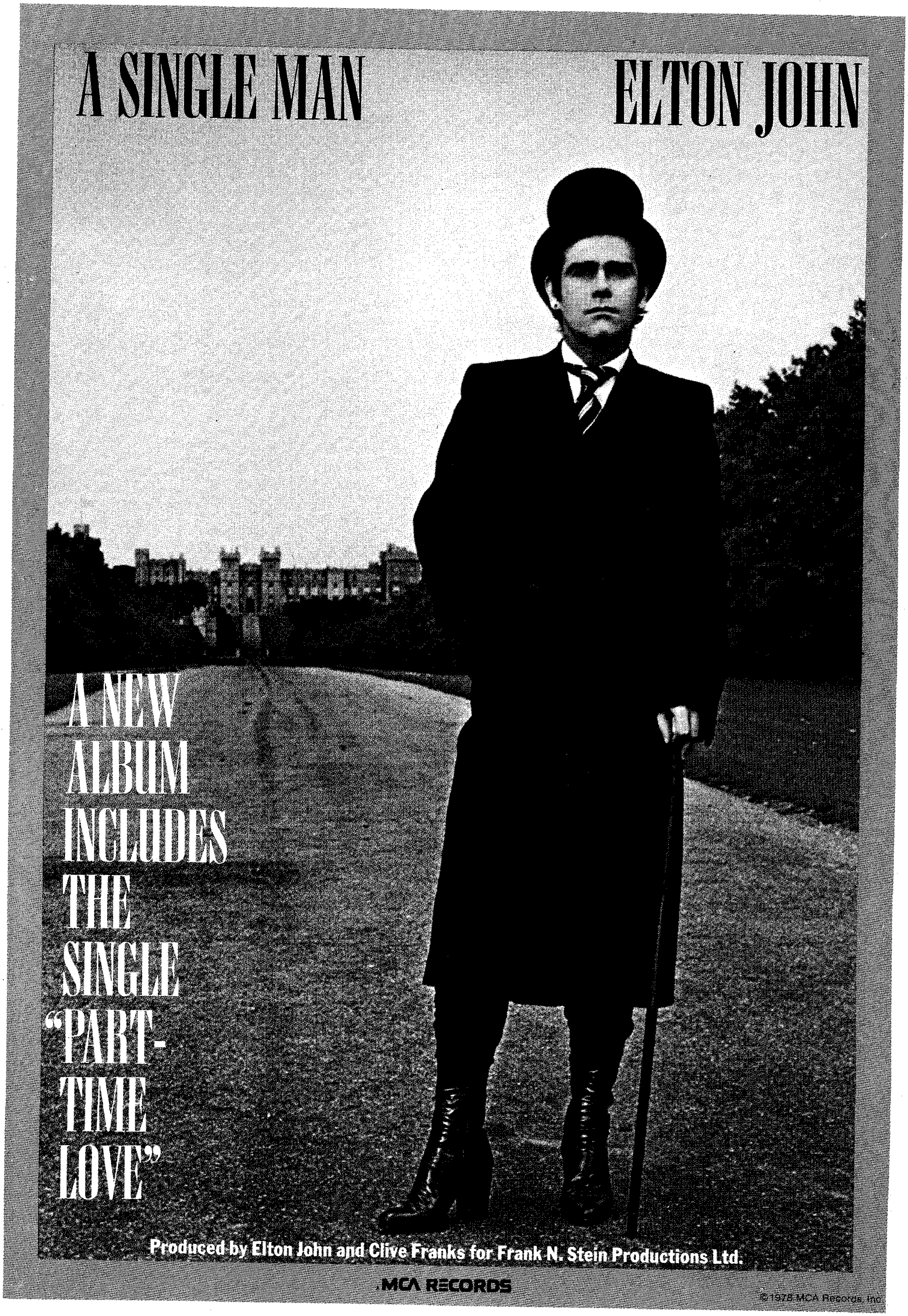
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just gotten all dressed up to go to the Café Flore, the cruising ground for young Paris, but it keeps you from being hungry. Hungry? Here, have some coffee. And a *baguette.* And a cigarette. All of this scrimping and saving leads, finally, to what is an ironic end—that the French are probably the best-dressed poor people in the entire world. And they've got the worst bodies in Europe.

These are only a few of the things one can learn in a week at the ready-to-wear shows in Paris: discoveries guaranteed to deflate anyone's romantic preconceptions of things French. Another revelation is the shows themselves.

Whereas the spring and fall ready-to-wear shows in Manhattan are barely noted by the local populace, in Paris they completely change the face of the city. Cafés become crowded with out-of-towners. "In" discotheques like Le Sept (where the Parisians dance with their image in the mirrors instead of with partners) have to turn people away. And anyone going to the shows expecting champagne, violins, and the graceful hauteur of polite society will be sorely disappointed. The collections are a madhouse. Buyers, editors, and reporters from all over the world come to push and shove their way to their seat. It doesn't matter that everyone has tickets. The international set has just not learned how to queue up. While some shows do meet one's expectations, like the Saint Laurent show held in the quiet marble confines of the Théâtre national de Chaillot, others disappoint, like the Issey Miyake show, held in a squalid little dance hall that has obviously seen a lot of last tangos. Still others eclipse anything one might have anticipated.

The Claude Montana show, for example. Montana, one of the avant-garde of Paris designers, held his show in an overgrown Quonset hut on the outskirts of Paris, as did Thierry Mugler. Montana's was quite a production. At least 2,000 people blew smoke in one another's faces and sat in awe of the show, which took place on a long runway bounded on one end by technicians, cameramen, sound men, and speakers, on the other by two partitions from which the models emerged like so many brightly colored secretaries, each one in step to a guttural hunting chant sung by Miriam Makeba—on tape, of course.

What all of this points to is the Parisians' continuing preoccupation with artifice—a very Retro idea, and a preoccupation that can be seen in their spring clothes this year perhaps more vividly than ever. But they don't care. The French, you see, are very different from you and me. And a lot thinner. ■

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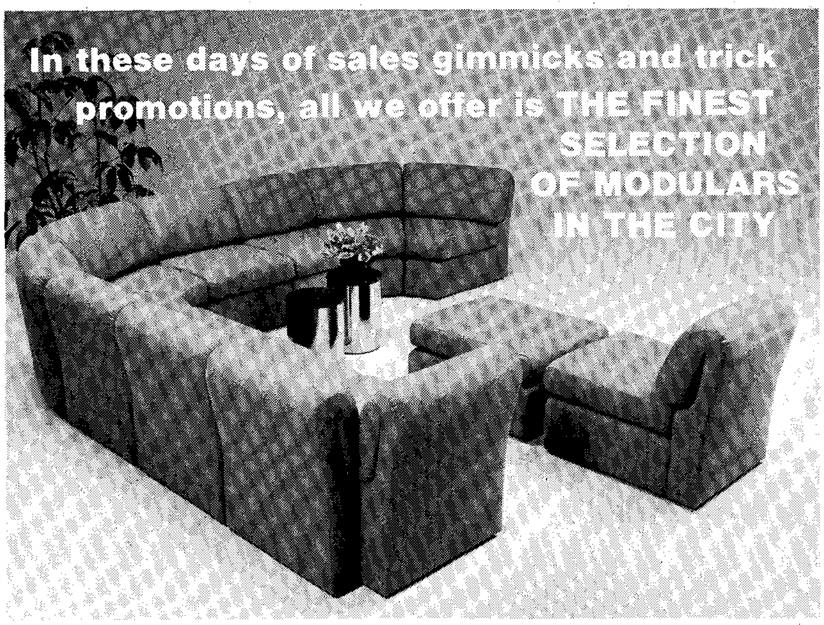
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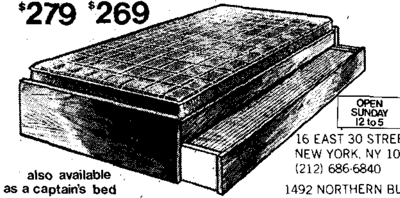

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How to Sue Your Live-in Lover

By Sally Abrahams

". . . Jilted lovers are suing in courts in Washington, Minnesota, Oregon, Nevada, Illinois, Connecticut, and New York . . ."

Monte Walsh was a bitch to film. Production problems plagued the set, and Lee Marvin was acting testy. When he stuffed his six-foot-two-inch frame into his white Chrysler on a May evening in 1970 and drove toward Malibu, he was counting on Michelle Triola Marvin to soothe him. Instead, they had a spat. Lee huffed out of their two-bedroom beach house in his yellow shirt, sneaks, and jeans, and went fishing. He didn't return that night. When Michelle phoned his office the next morning, Lee's agent intercepted the call. "He wants a divorce," the agent barked.

"Lee doesn't need a divorce, because we're not married," Michelle said in her account of the story. Shortly after, Lee's lawyers arrived at the house to evict the diminutive brunette, who had had her name changed to Marvin, who had lived with Lee for seven years, but who had never made it to the altar. "Lee's attorneys told me I had no rights, and threatened to call the sheriff and put my things in boxes," Michelle remembers. "Four months later, Lee called to say he had gotten married. I didn't believe him until I received a call from UPI for a comment." He had dumped Michelle for Pam Griffin Feeley, his high school honey, and had agreed to pay Michelle "alimony" for the next five years.

After a year and a half, the payments stopped. "I called Lee about the money, and his new wife grabbed the phone and said, 'Michelle, why don't you go out and find yourself another boyfriend?' I knew then that I had to do something."

Marvin Mitchelson, Michelle's law-

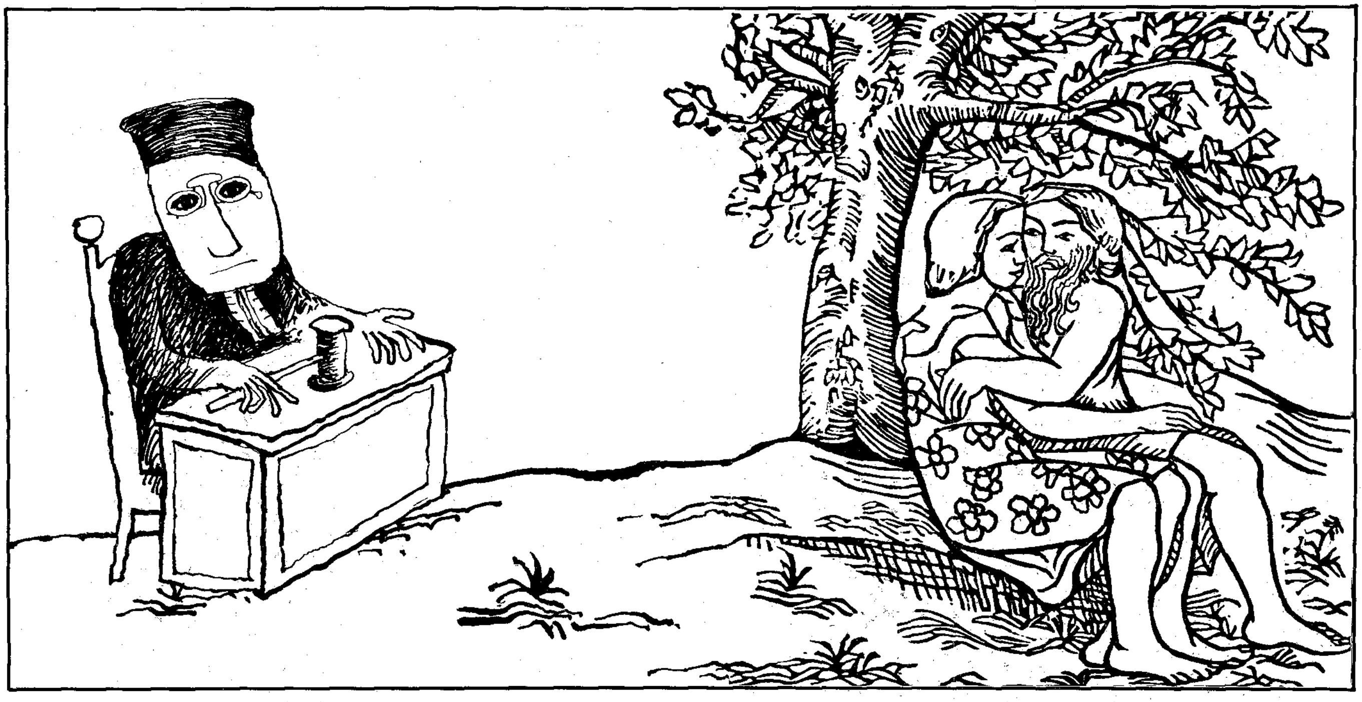
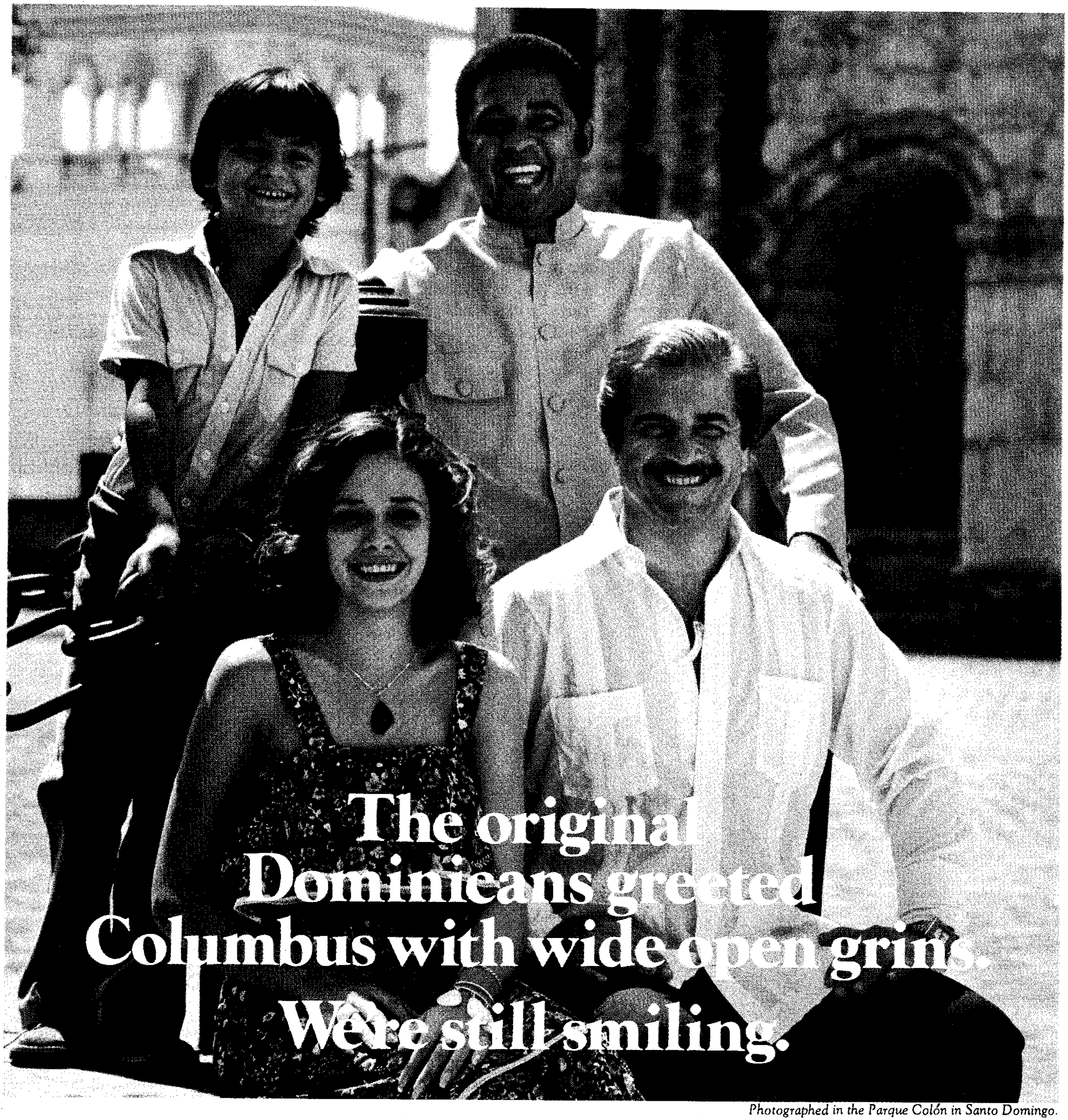


Illustration by Jo Teodorescu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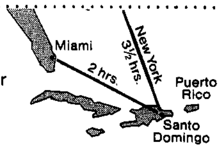

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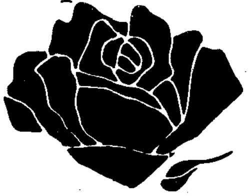

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yer, thought she might be entitled to more than short-term "alimony" because of an alleged oral agreement in which Lee promised her lifetime support and a 50-50 split. Michelle contended that she and Lee agreed to pass themselves off as husband and wife, and that she had given up a singing career in order to play companion, cook, and homemaker. Mitchelson has taken this case, over the past seven years, all the way to the California Supreme Court. In a landmark decision, the court ruled that Michelle could sue for half of Lee's property accumulated during their time together, even though they never married. On November 30, a jury will decide whether or not Michelle will receive her share, estimated at $2 million.

On the eve of the upcoming trial, Michelle commented, "The way the court system and society were, and maybe still are, if you've got that piece of paper, at least you retain the self-respect of being the missus. But if you are the missus without that piece of paper, then you're looked upon as some kind of freak who has been discarded."

Mitchelson is trying to wipe out that distinction. "Not to allow unmarrieds the same rights as marrieds is a denial of equal protection of the law. The only difference is that one group has to get its blood tested, then get licensed like pets."

The end-of-cohabitation blues have entered the courtroom to become the latest trend in relationships. Those who once lived together are snatching up their partners' possessions as furiously as their married counterparts who file for divorce. Jilted lovers are taking their exes to court and collecting from coast to coast. Cases are being tried in Washington, Oregon, Nevada, Minnesota, Illinois, Massachusetts, Connecticut, and New York.

Last year the U.S. Bureau of the Census uncovered 1,914,000 unmarried persons sharing living quarters. That figure has doubled since 1970 and increased 800 percent in the last fifteen years. "Cohabitation has become morally acceptable and legal," says Wesley Fisher, a Columbia University sociology professor, "so it's an institution." Said the *Marvin* court: "The mores of the society have changed so radically in regard to cohabitation that we cannot impose a standard based on alleged moral considerations that have apparently been so widely abandoned by so many."

As late as 1959, a Florida judge expressed the attitude of many courts toward cohabitants. "If it were possible, we would be inclined to dismiss them both with the Shakespearean denuncia-

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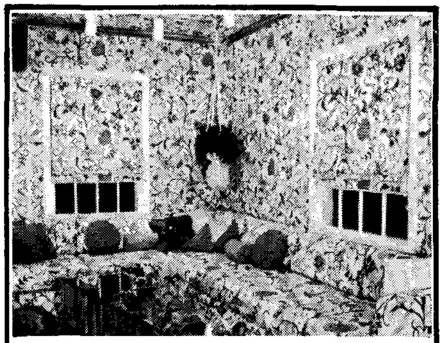

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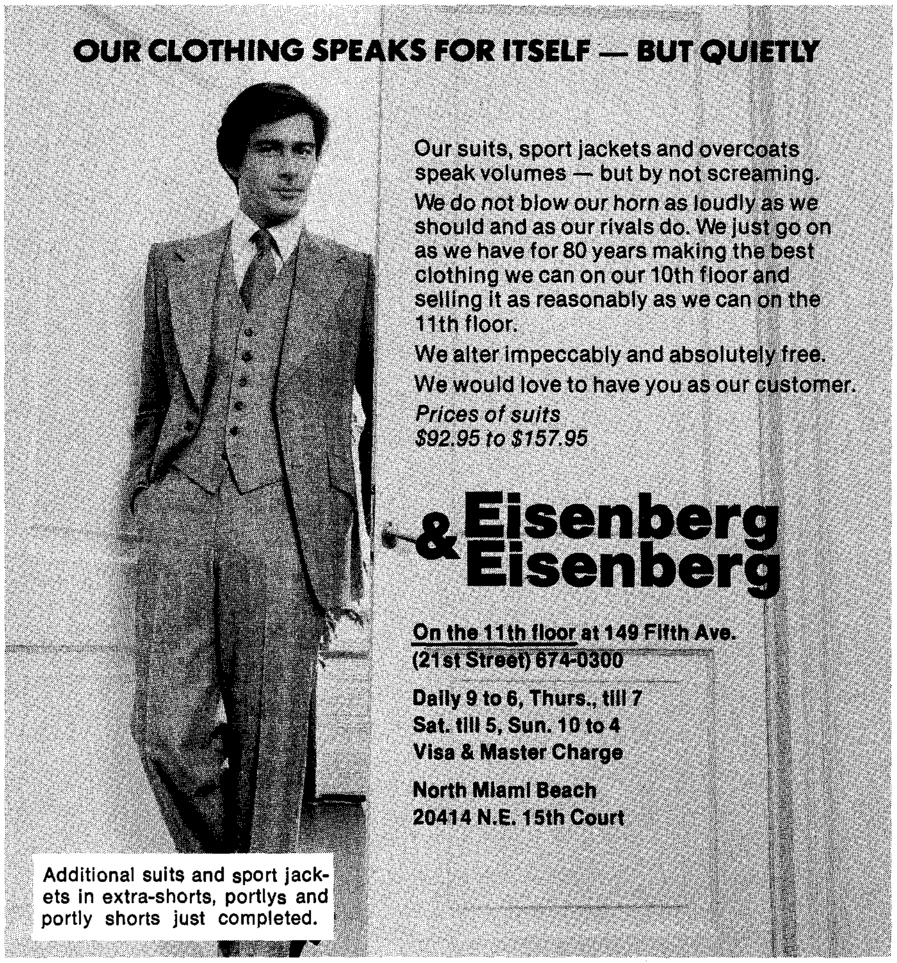
tion 'A plague o'[n] both your houses!' " Today, however, the general mood of the courts toward unholy matrimony is one of tolerance. There are so many cases now that attorneys invent new names for cohabitation: pseudo-marriage, domestic partnership, surrogate marriage, LTA's (living together arrangements), and new marriage. A recent San Diego court went so far as to give the "estranged wife" of a lesbian $100 a month in temporary support, pending a trial. Their relationship had lasted less than a month.

It's unlikely, however, that unwed couples will ever receive all the rights and benefits of married persons. Courts and legislators are reluctant to do anything that would endanger the sacred institutions of marriage and family. "I won't lift a finger to disturb unmarried couples," says attorney Henry H. Foster, former chairman of the American Bar Association's Family Law Section, "but at the same time, I'm opposed to giving them everything that a husband or wife would receive by way of legal status when they have deliberately refused to acquire that legal status. Just because we're against discrimination doesn't mean we're going to give cohabitants Brownie points, or the Good Housekeeping Seal of Approval."

Nevertheless, the *Marvin* court decided that express agreements, which may be written or oral, to divide property or provide support will be enforced between unmarried people, unless the quid pro quo is sexual services. The ruling went even farther in stating that even in the absence of an express agreement, the court could infer one on the basis of a long-lasting, intimate relationship. But it also held that California's community-property law does not apply to unmarrieds. It said that a woman is not entitled to all the rights of a wife unless those rights are spelled out in a contract.

California has always been in the vanguard of social and legal movements—since it introduced no-fault divorce eight years ago, 47 other states have followed suit. Now, California lawyers estimate as many as 1,000 *Marvin*-type cases pending in their state, the most notable of which are *Cindy Lang* v. *Alice Cooper, Karen Ecklund* v. *Nick Nolte*, and *Britt Ekland* v. *Rod Stewart*. Since 1976, "the man is afraid to let the woman make his bed, scramble his eggs, or brew coffee without a contract," jokes Henry Foster, "because he's scared he'll be in a Lee Marvin situation."

A bizarre case in Michigan represents the U.S. courts' current attitude toward compensating unmarried people with contracts. Most will uphold an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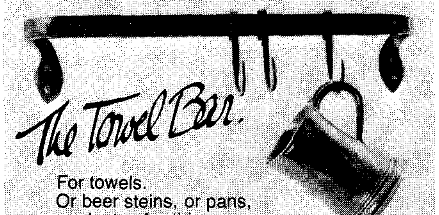
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express agreement to divide possessions, but insist that some kind of consideration other than sexual be proven, such as contributing money or household services. In this 1973 Michigan case, Helen Tyranski could prove both. She had met truck driver Alfred Lattavo in 1963, when he was passing through her town. Soon after, Lattavo moved into her apartment and four years later built a house for the two of them, which was in his name. Mrs. Tyranski contributed $10,000, cooked, cleaned, and entertained for Lattavo. They lived together after this for two years. During this time, each of them was married to someone else, and indeed Lattavo used to visit his wife of 22 years at his home in another town whenever his route took him there. When Lattavo died, Mrs. Tyranski maintained they had an oral agreement that she could keep the house if anything happened to him. The judge upheld their contract.

Under New York law, Lattavo's wife might have been awarded the house. The major impediment to Mrs. Tyranski's case would have been New York's archaic divorce laws. It wasn't until 1965, after Barry Goldwater's defeat had dragged down with him some New York legislators who had resisted divorce reform, that a committee could even be organized to change the New York law which had limited the ground for divorce to adultery. Adultery is still considered a criminal offense in New York, though in 1966 the grounds for divorce were expanded to include cruelty, abandonment, and separation under a written agreement.

Proposed bills providing for a fair division of possessions on divorce regardless of who holds title to the property is on the books in 37 states; another 8 have community-property laws. Although the New York Assembly unanimously passed the equitable-distribution bill, the last four sessions of the Senate Judiciary Committee refused to report it out for a vote. Nevertheless, lawyers predict the bill will most likely be passed soon, because of mounting pressure from the New York State Bar Association, the Association of the Bar of the City of New York, the New York County Lawyers Association, and the Women's Bar of the City of New York. Once the equitable-distribution bill is enacted, most attorneys agree, unmarried couples will stand a better chance of being recognized by the court.

New York courts will honor written contracts, however. City attorneys are drawing up a hefty number of pre-living-together, or nonmarital-partnership, agreements. But even in the absence of a written contract, New York, in some circumstances, will recognize an oral agreement between unmarrieds,

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or, when fairness dictates, require that cohabitants divide the property they have accumulated jointly.

But New York won't infer an agreement. Take the case of Ann Clark, alias Mrs. Oliver Gorden, who sued the estate of her employer/roommate for the value of her work and services. Ann and Oliver Gorden lived together for seven years, first in Brooklyn and later upstate, where they ran a country inn that Oliver had bought. After Oliver died, Ann claimed he had promised her a weekly salary for helping him, vowed he would marry her and write her into his will. The court agreed to uphold his promise to pay her if she could prove he had made one, "provided that she was not being paid to be his mistress." She could not prove Oliver had made this promise, and the court wouldn't consider an implied agreement.

Aside from relying on written or oral contracts, unmarrieds can also win in New York if they can prove that it would be unfair not to divide their property. Courts can impose a "constructive trust," which arises out of a close relationship where one person trusts and relies upon the other and is then taken advantage of. These relationships were once considered the privilege of married people only. But Ferdinand Muller, who was Emma Sobel's unlicensed helpmate for 22 years, won a suit on the basis of a confidential relationship and retrieved half of the property of their Garden City, Long Island, home. Muller claimed the couple had agreed to buy their home for common ownership, even though the deed was in Ms. Sobel's name, since Muller had helped pay for the house and its maintenance and made improvements on the property. While the court said it would not condone the *relationship, it felt that Muller's contribution* entitled him to 50 percent.

Service is something else. A New York woman, married or unmarried, can scrub and clean for her mate for years, but unless she has made a monetary contribution to the household, like Mr. Muller, she's out of luck. A Suffolk County couple named Carreno, who lived together for nine years, until 1974, and had two children but never married, battled over property that was in the man's name. The woman sued for a constructive trust but lost. She had provided household services but not money.

That some New York courts are softening their attitude toward cohabitation is evident in recent custody cases. Three years ago, a Kings County judge refused to take a child away from his mother, who was living with her boyfriend. In his decision, Judge

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3x6	Karaja	175	9x10	Antique Sultanabad	1,595
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3x6	Antique Kazak	349	8x10	Antique Sumac	1,975
4x7	Antique Laver Kermin	749	6x10	Fine Ardebil	1,649
4x6	Antique Cabistan	949	7x14	Antique Bijar	1,110
6x9	Fine Ardebil	1,349	10x10	Turcomen Bokhara	1,495
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MONTRÉAL
CLOSE TO YOU—CLOSE TO PERFECT

Louis B. Heller wrote that cohabiting "is not per se evil [or immoral]" and then quoted former U. S. Supreme Court Justice Benjamin Cardozo: "The law will not hold the crowd to the morality of saints and seers."

Most courts, however, still distinguish between marrieds and unmarrieds when it comes to alimony. In a celebrated case decided last year in New York, Etan Merrick was denied alimony from Broadway's David Merrick because, while they had been married for a month in 1969, they were never remarried when they resumed living together for six years after their divorce.

Dozens of cases don't even make it to court in New York. Most of the people suing are involved in long-term relationships, not brief encounters: It would be difficult to build a case from a fleeting liaison. Still, if a partner has a substantial financial stake in the homestead, he or she may attempt to recover what was contributed, regardless of the length of the romance.

One way for unmarried couples to reduce legal hassles is by drawing up nonmarital-partnership agreements. If a relationship dissolves or one party dies, a contract will help to settle the question of who gets what. Such a contract, signed by both mates, usually lists the property each owns, and whether and how the couple plans to share or keep separate their incomes and possessions during and after their union. Often they specify the aims and expectations for the relationship, or discuss such subjects as living expenses, household chores, religion, wills, children, and even "in-laws." If both parties are financially independent, the agreement might list how much income would be pooled, or, if one makes more than the other, what proportion of expenses each would pay. While contracts have included birth-control and frequency-of-sex clauses, New York would probably invalidate these. These tips may help you hang on to your property.

☐ In New York, the courts will award property to the person who paid for it. Therefore, keep a record of which purchases each partner made, and record all bills of sale.

☐ Joint checking and savings accounts or credit cards spell trouble because of the difficulty in tracing the funds. The less commingling of assets, the fewer the problems at the end of a relationship.

☐ When making big purchases, try to alternate buying. If you must split the tab, keep separate records.

☐ The person whose name is on the lease of an apartment retains occupancy unless otherwise stated in a contract.

"...'In gay relationships a contract is a must,' says attorney Robert Cohen. 'A lawsuit would be costly, possibly notorious'..."

☐ To protect property interest, put both names on the deed so one partner can have the option of buying out the other if he or she flies the coop or condo. You don't have to split purchase or maintenance costs in half to have your name on the deed but can contribute according to your capital and get back what you put in. If you don't want a partnership deal, agree on who should take title to the property.

☐ *If one party agrees to provide support to another when the affair is over, that promise should be in writing.*

These contracts are especially important for homosexuals. "In gay relationships a contract is almost a must where there is any property of substance," says attorney Robert S. Cohen, who speculates that more gays than straights are writing them in New York. "The failure to draft one could create a very costly, possibly notorious lawsuit, which would be in the best interests of no one." Gays would have an unpleasant time explaining their intimate relationship to a judge or juror who had to divide the couple's possessions, especially since the law hasn't learned to deal with homosexuals in a sophisticated or enlightened way.

Some argue that nonmarital agreements insult those who enter them, rob relationships of trust and growth, and encourage paranoia. But these documents can also protect against opportunistic lovers and vengeful exes. And they have been effective for years in avoiding painful courtroom battles.

"I could see a written agreement," says Charles Baum, 28, a free-lance photographer who has been living for two years with illustrator Susan Scanlon in their TriBeCa loft. "Who knows what will happen tomorrow? Because of the social and cultural craziness of New York City, it might be necessary to have one. At the same time, a contract would be like throwing a little courtroom into the first embrace. I don't think a relationship would ever progress if I said, 'I love you, but I want to keep all my property, and you can have 17 percent after five years, and 25 percent if we last ten.'"

Pamela Krey, 25, a sales rep for Honeywell, who lives on the Upper West Side with a Columbia University business student, disputes the romance argument. "You can't be naïve. With the divorce rate the way it is, few things last forever. I had an oral agreement with my former female roommate that if one of us was leaving, we had to get someone within six weeks or pay for those six weeks. But she only gave me two weeks' notice, right before Christmas. I had to pay her rent, my rent, and buy out her security. I got screwed over and vowed next time I'd have a written agreement. But then my boyfriend moved in, and I still don't have a contract."

You don't have to be in love, or even lovers, to draw up a contract. Any two or more people sharing expenses under the same roof should define the terms of their relationship, whether it's two college kids sharing a studio apartment or a whole commune sharing a house.

The census indicates that cohabitation is becoming almost standard. It makes sense to define it legally. Breaking up is hard to do in the best of situations. ■

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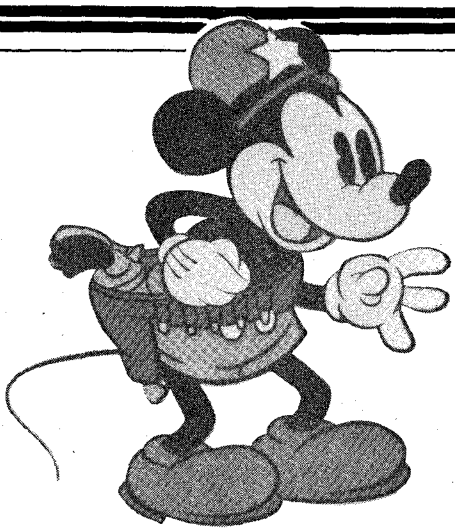
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Squeaking Through

On November 18, 1928, Mickey Mouse was born, when *Steamboat Willie,* the first sound cartoon, played the Colony Theatre. Today, the Colony is the Broadway; next week, Mickey is 50. So, after a cross-country whistle-stop tour, a life-size Mickey will arrive in New York, and MOMA will show 45 cartoons—including such rarely seen black-and-whites as *Gulliver Mickey, The Gorilla Mystery, The Mad Doctor,* and *The Gallopin' Gaucho.*

HAPPY BIRTHDAY, MICKEY MOUSE!
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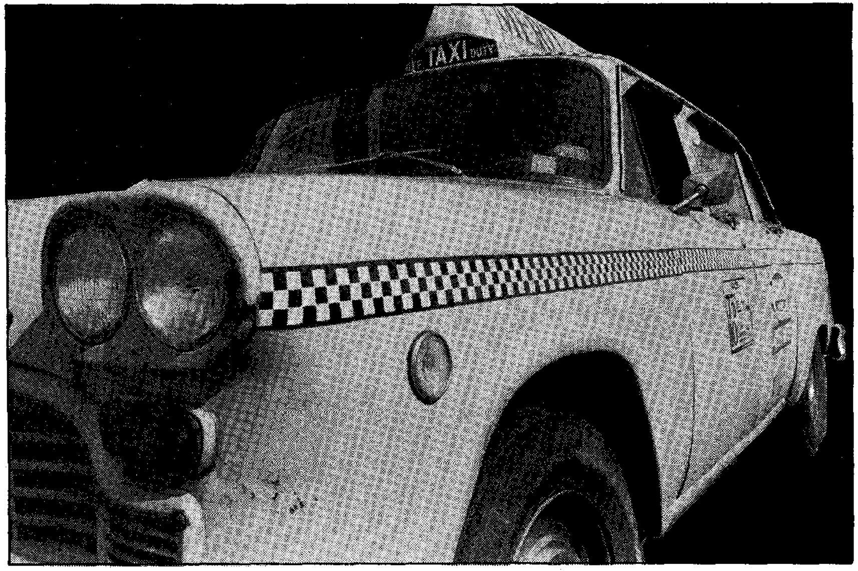
Museum of Modern Art

It's a Wrap

Millie Emory has organized Andrew Stein's files, been social secretary to Janis Paige, found locations for Mark Shaw, and screened contestants for *Name That Tune.* She accompanies pets to the vet, goes marketing, and unclutters closets for people who are physically unable to do these things themselves. And now she's in the Christmas business. She will go shopping, do the wrapping, and even deliver gifts. Millie charges $20 for the first hour of her time, $15 for each additional hour.

LET MILLIE DO IT! */532-8775*



In a Taxi, Honey

"A guy gets in looks like Mandrake the Magician. He says, 'Take me to my castle.' The guy was Huntington Hartford." And: "George C. Scott's a nice guy. President Nixon was a cold fish. I rode Princess Radziwill; she's a nice lady. Frank Gifford's a good tipper." And so it goes: cabby after cabby recounting experiences, dropping names, hurling advice. And you are sitting in the backseat of a Checker, watching the backs of their heads and listening—the captive and possibly captivated audience—at a video show called *Back Seat*. Part two takes place in and around the backseat of a 1950 green Chevy sedan watching *East of Eden* on the big screen and a videotaped couple necking on the small screen. This drollery is the work of Susan Milano, Bart Friedman, and Nancy Cain—whose next adventure we eagerly anticipate.

BACK SEAT/*November 10–December 4/Interart Gallery/Women's Interart Center*
549 West 52nd Street/Tenth floor/246-1050

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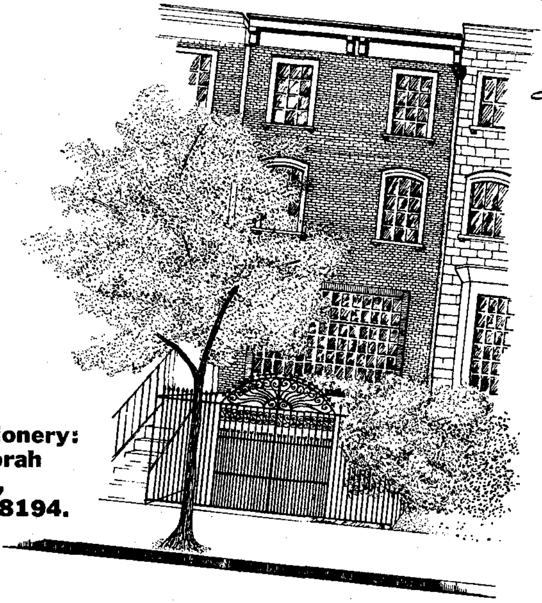
Special K

"There will not be anything pink or green or at all on the cute side," says Kenneth Jay Lane of the new gift shop that he and partner Glenn Bernbaum are opening next to the Bernbaum-owned Mortimer's Restaurant. In the shop, a prototype for shops across the country, there will be Venetian flute-shaped champagne glasses ($8.50–$15), wastepaper baskets with removable tin liners, papier-mâché articles made in the eighteenth-century porcelain Blind Earl pattern (from $9), silver tumblers "at a reasonable price" ($100 each), museum reproduction glass, and the kind of decorative and useful things that KJL used to have made for himself and is now having made in multiples. Gifts will be wrapped and delivered the same day for friends in the neighborhood "or for a good customer we could deliver across the park." Presumably, a good customer is one who needs the Smythson's box of address books: New York/the Hamptons/Palm Beach ($30).—**Priscilla Tucker**

KENNETH JAY LANE/*155 East 75th Street/879-0186/Opens November 13*

Photos: top, © Walt Disney Productions; left, Trudy Rosen; right, Ricardo Salas



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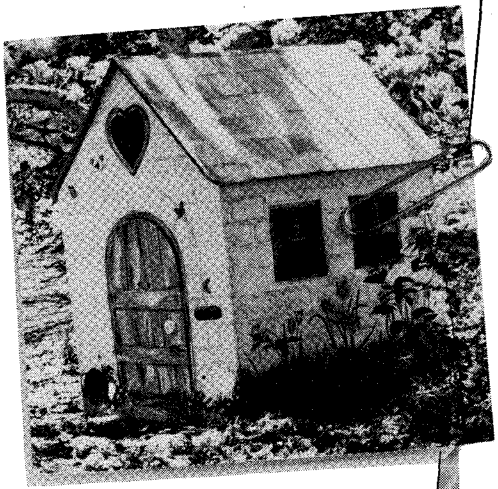

**Playhouse:
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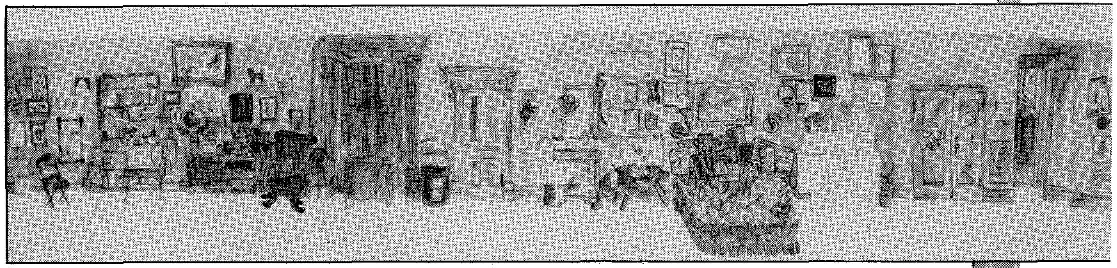


**Panorama:
Jill Gill,
841-2342.**

Where the Heart Is

Abiding by the sentiment that there's no place like home, four artistic ladies have found ways to reproduce it. Deborah Ellis creates house-embellished stationery from photos (yours or hers). She charges $225 and up for 250 printed sheets with envelopes—and the original drawing. Allow three to four weeks. . . . The child's playhouse (which is approximately 51 inches tall) could as well be a child-size brownstone, barn, castle, bungalow, skyscraper, or hut. Kendall builds them herself of birch plywood, using all brass fittings. She paints them inside and out with nontoxic, waterproof paint and makes them totally collapsible. They start at $900. Order by November 15 for Christmas. . . . The "unrolling of a room" is Jill Gill's six-foot-long watercolor-and-ink portrait of her own bedroom, with furniture, paintings, and folderol. To paint your favorite room, she must visit it and take notes and charge $1,800 to $2,500. Allow four weeks. . . . And then there is Dorothy Muson, who constructs a replica in miniature. In this copy of a Bedford living room, she made *everything* but the baskets and glass bottles—which means that she made the piano (with strings), the chairs, tables, chess set, pillows, upholstered couch, books, clock, rug, and woodwork. She visits the room to be duplicated, charges $300 to $800, and needs six to eight weeks.

**Miniature:
Dorothy
Muson,
(914)
234-3275.**

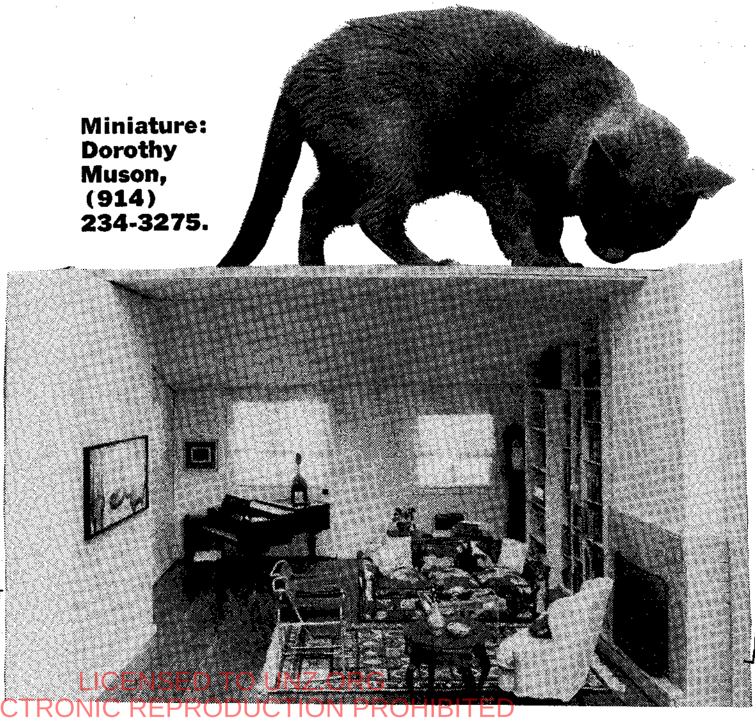


Photo: bottom, Anthony Loew

Movies / David Denby

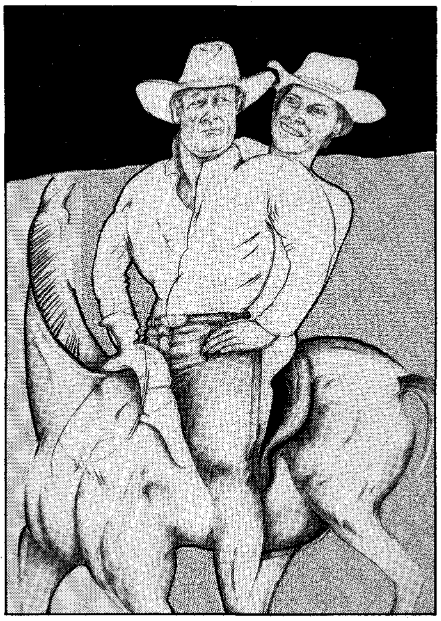
ALL DREARY ON THE WESTERN FRONT

"...In *Comes a Horseman*, Alan J. Pakula has made the mistake of reducing a half-dead genre to its basic elements..."

Comes a Horseman, a modern-day Western directed by Alan J. Pakula and starring Jane Fonda, James Caan, and Jason Robards, is almost a complete disaster, but it's a disaster of a very special kind—elevated and hopelessly solemn. Indeed, the movie is so high-minded it makes *Interiors* look like a cooch dance. Every big-time director needs to commit a grand folly sooner or later and this movie is Pakula's. After demonstrating a flair for suspense, pace, and edgy urban paranoia in such films as *Klute* and *All the President's Men,* Pakula has turned his back on his own talents, embraced the great American outdoors, and shifted to a ponderous slow tempo. He has made the dreary mistake of reducing a half-dead genre to its basic elements, stripping away color, detail, humor—everything that makes it possible to regard a Western as a pleasure rather than an ordeal.

This is the sort of boringly "authentic" Western in which characters speak very rarely, and then only in a drawl or twang. We can't always understand these growling actors, and we can't always *see* them either—some of the interiors are underlit, probably to suggest candlelight. Unfortunately, the movie audience is not composed of bats; a little more light on the actors might have helped. *Comes a Horseman* tries to sustain a mood of stoic simplicity: When an aging cowhand realizes that he's gotten too old to work, he simply saddles up, rides away, lies down on the ground, and dies. And I'm afraid that's what *Comes a Horseman* is going to do too.

The setting is the high plains of Montana in 1944, a time when the oilmen and bankers are coming in to take the land away from the surviving cattlemen, the descendants of the rugged individualists who settled the West. Jane Fonda plays a tough, battered but not beaten independent—a small rancher struggling to hold on to her land and stock. Fonda's lifelong antagonist is greedy cattle baron Jason Robards, who wants to own the whole valley himself. James Caan also shows up as an amiable cowboy, back from the war, who throws in his lot with Fonda. The screenplay, an original by Dennis Lynton Clark, at first seems to be a celebration of these cattlemen, who want to prevent the land from being ravaged by oil developers. But just when we expect Robards and Fonda to join forces, the movie turns into an all-out struggle between *them,* and the whole ecological issue gets lost. The oilmen drop out of the picture and we no longer know which values are being upheld and which are being attacked. The movie collapses into a ludicrously stark survival drama in which Fonda and Caan struggle to beat back the bloody onslaughts of Robards, who becomes more and more like a Mafia chieftain conducting an incomprehensible vendetta (cinematographer Gordon Willis even begins to reshoot his greatest triumph, *The Godfather*, in the interiors of Robards's ranch house—the colors and compositions are similar).



I have no idea what the filmmakers thought they were saying in this picture, but I'm sure the only commercial element (if there's any at all) will be the greening of Jane Fonda. As always, she creates her character with considerable physical detail. Her hard-pressed pioneer wears faded pants and plaids, her face is sunburned and leathery, and she has a gaunt, ravaged look—like an unhappy, worn-out woman in a Dorothea Lange photograph. A distant, hardened battler, she refuses to show any tenderness, or to receive any either. Fonda is a great actress, but this harsh performance is unbelievably solemn. Barbara Stanwyck used to play bitchy ranch-owner roles too, but Stanwyck, striding around in black skirts with a riding crop in her hand, suggested that she had more life in her than any man could handle—if only a few men would try. Her malice was freezing one minute, enticing the next. Fonda, on the other hand, just seems parched, depleted; she's taken the fun out of the role without adding much depth.

In any case, we can all see that Caan is so patient and sweetly masculine that she's bound to turn toward him in the end. And sure enough, she does. But since this is a respectable, high-type Western, we're not allowed to view the seduction, only the gravely tender morning after. Feminists may be offended by what happens next: Fonda lets her hair down, puts on a dress, and goes square dancing with Caan, a radiant smile on her face. That return-to-life smile is an embarrassing cliché, yet it's the only time anyone connected with this grim and muddled movie tried to give the audience pleasure, and I was grateful for it.

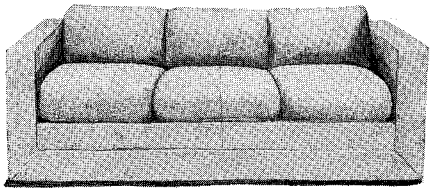
Jules Dassin has directed his wife, Melina Mercouri, many times in the past (*Never on Sunday, Phaedra,* etc.), but he's never let her dominate a movie as totally as she dominates **A Dream of Passion.** Since Mercouri is a formidable moviewrecker even at her best, and Dassin's script is florid and pretentious, she puts on quite an exhibition. I know many people admire those incredible shoulders, the great leonine head, and the friendly, generous temperament, but I think Mercouri is an impossible movie actress. She's simply too grand, too vivid, too operatic (with that baritonal voice she might make a terrific Rigoletto if she could learn to hunch a bit). In *A Dream of Passion* she acts a fantasy version of herself—a Greek actress who returns home to play Medea onstage. Every-

Illustration by Sue Coe

thing revolves around her; everyone connected with the stage production has had an affair with her or has wanted to in the past; everyone has been betrayed or ennobled by her. *A Dream of Passion* should be called *A Dream of Power*. Mercouri makes Jeanne Moreau's narcissism in *Lumière* look almost like modesty. Of course she's "on" every minute—acting Medea (often from the floor) with gut-wrenching passion, fighting with her director, imperiously dismissing a young lover, and so on. Her performance is a catalog of hollow grand gestures. If only she knew when to relax, when to make fun of herself!

A Dream of Passion opens with choral chanting from *Medea*, and there's quite a bit of Euripides' play in the movie (in Greek with subtitles). The excerpts are hell to watch: Just as you begin to accept the conventions of Greek tragedy and get into the play, the context is ripped. Dassin has devised a gimmicky but workable plot device to make us care about the passions chronicled by Euripides, but he doesn't follow through on it. He involves his actress heroine with an imprisoned American woman (Ellen Burstyn), a woman who has murdered her little children as a way of punishing her American husband for having an affair with a Greek woman. A real Medea—savage and desperate.

Ellen Burstyn is at her best in this role. Her anger is fully focused; she stays completely in character. Burstyn's murderess is a small-town American fundamentalist, semi-psychotic, terrified of God, but still disgusted with her adulterous husband. Shaken by the fury and violence of this woman, Mercouri begins to lose her grip. Rehearsals become almost impossible for her. But at this point Dassin starts to play fancy games, suggesting an exchange of personalities between the two women (a clip from Bergman's *Persona* is shown, in case we don't get the point), and the movie falls to pieces. In an interview within the movie, with BBC reporters, Mercouri tears herself apart, admits that she aborted a child when she was young, and puts on a hysterical show of bravery, as if she too were a defiant murderess of children. In other words, she uses the meeting with Burstyn for further self-display. This roaring movie finally comes to an end without Dassin's even showing us how Mercouri's encounter affects her performance as Medea. Nothing is resolved. We're left with the din of wailing and shrieking in our ears, the image of a heartbroken woman in prison, and an equally saddening conviction that Melina Mercouri cannot escape the prison of her own tempestuous personality. ▬



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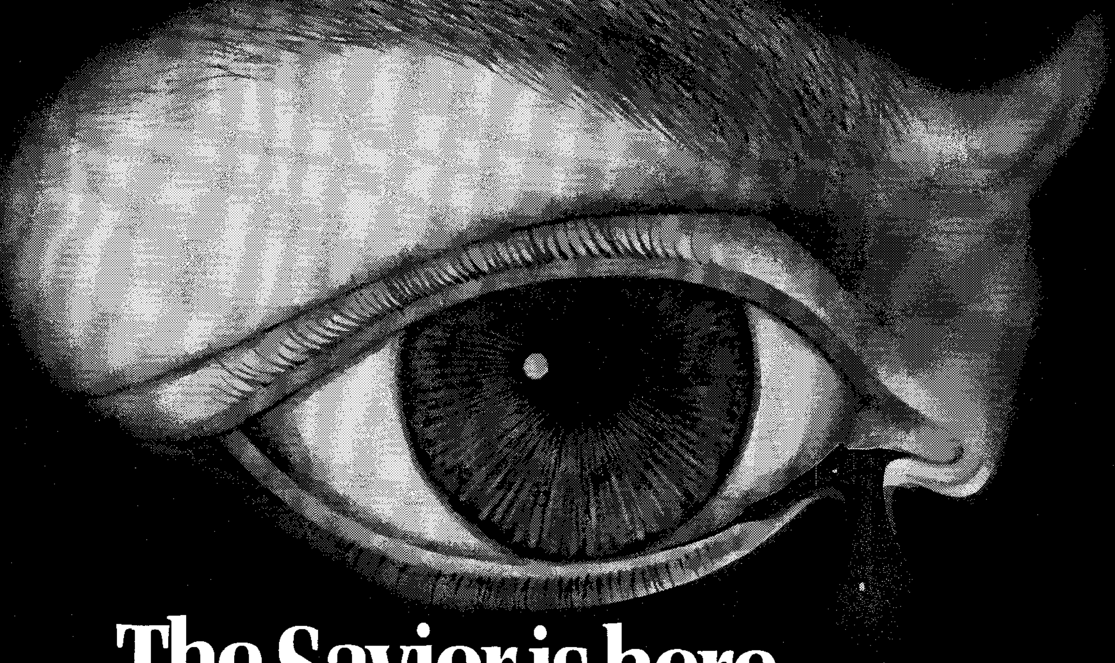

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SIMON AND SCHUSTER

GETTING A SECOND OPINION

"... *The Politics of Cancer* is a valuable guide to issues in cancer prevention. In the end, however, the author's zeal betrays him..."

The Politics of Cancer, *by Samuel Epstein, M.D. Sierra Club, $12.50.*
Conquering Cancer, *by Lucien Israël, M.D. Random House, $10.*

It is now obvious that the phrase "unbiased scientific opinion" is used more often and more inaccurately than any cliché except perhaps "disinterested Washington sources." Just as almost every Washington source has some kind of personal interest in a public policy issue, so does almost every scientist have a bias. The biases are many and complex in origin—I have known researchers who have waited twenty years to discredit the work of a colleague who tried to steal a girl away from them in graduate school. Financial self-interest is a factor in some scientific bias, but I suspect that it is less an influence than political and psychological considerations. When J. Robert Oppenheimer insisted that the hydrogen bomb was technically impossible to build, it is clear, his "scientific" judgment was clouded by the fact that, if built, it would be aimed against Soviet Russia, not Nazi Germany. A scientist who has devoted his life to finding a cancer-causing virus has more ego than money invested in the hypothesis.

Biased opinions are present in both these books—and in my reaction to them. Dr. Epstein is a specialist in occupational and environmental medicine. From his end of the telescope it appears that there has been a vast increase in occupational and environmental cancer. While not dismissing the importance of treating cancer, he feels that prevention of most cancer is possible, has been underemphasized in the past by official government policies, and can be achieved by existing legislation. Dr. Israël, a French scientist, specializes in the treatment of cancer. While not dismissing the importance of prevention (he devotes three pages to it), he feels that successful treatment of most cancers is already possible using existing knowledge.

As a practicing internist, I see 100 patients terrified about cancer for every one who has it. I'd like not only effective prevention and treatment but the end to exaggerated fears and hopes. With this perspective I began Dr. Epstein's book in a hypercritical frame of mind. The emphasis on "environmental" sources of cancer, which he favors, has produced, in addition to some significant legislation, a free-floating paranoia among many people about everything they eat or breathe and, in others, a sense of hopeless resignation ("Since everything's carcinogenic, I might as well keep smoking").

Despite my initial skepticism, Epstein moved me. His case histories of carcinogenesis from direct industrial exposure are detailed and depressing. Anyone who has watched the crop-dusting planes lay a smoglike coating of pesticides (MORE DEAD BUGS! the billboards shout to the farmers) over the Louisiana soybean fields can't help but worry, not only for the bugs but also for every living thing that breathes such "air" or lives off such soil.

In the end, however, Epstein's zeal betrays him. It is not enough for him to claim that industrial pollutants are a significant factor in some cancers. Instead he goes from writing that "the recent increase in cancer is due to industrial pollutants" to claiming that "an informed consensus has gradually developed that most cancer is environmental in origin and therefore preventable" to a flat statement about "the recognition that environmental agents are the major cause of cancer."

This is disingenuous at best. *Some* experts feel that a majority of cancers are environmental in origin, but even they use the term "environmental" to include such individual habits as sexual intercourse, smoking, and alcohol abuse. Epstein is aware of this distinction and the controversy which it has caused, but slides over it in his use of the word "environmental." He is no advocate of smoking, but he minimizes its contribution to the current problem with tables showing that there has been an increase in cancer even when lung cancer is left out. As he himself is well aware, smoking (along with alcohol) is directly implicated in cancer of the bladder, pancreas, lip, tongue, larynx, and esophagus. Professor John Merrill of Northwestern University estimates that one quarter of all cancer deaths are tobacco-related.

Epstein also endorses the notion that there is no minimal threshold dose of carcinogens, and that any non-essential carcinogen must be banned. While it is hard to define a minimal threshold dose of a carcinogen, one surely must exist. We are almost all exposed to three of the classic carcinogens—sunlight, soot, and sex—and we do not all develop cancer of the skin, scrotum, or cervix. Too tentative about minimal exposures, he is too sure about what is carcinogenic. He refers to DDT as "highly" carcinogenic: The National Cancer Institute has concluded that high doses of DDT are not carcinogenic at all. Epstein seems unaware not only of William Lowrance's thoughtful *Of Acceptable Risk* but of the concept itself.

Dr. Israël is less dogmatic. He feels that the public and the medical profession, especially in France, have been too pessimistic about the potential of cancer therapy, and his book outlines the theory and use of various therapies. He is refreshing among cancer therapists in not having a pet method of treatment—radiation, chemotherapy, immunotherapy, and surgery all get fair handling. He is aware that the press and the American Cancer Society may have oversold the public on treatment hopes in the past, but he shows convincingly

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Dr. Halberstam is the editor of Modern Medicine *magazine. Gilbert Millstein is the author of* New York: True North.

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that real progress has been made. One encouraging point he makes repeatedly is the general superiority of the American approach to cancer therapy, especially when compared to the French. He terms "an incalculable service to the whole human species" the same National Institute of Health screening program for anti-cancer chemicals that Dr. Epstein dismisses as a waste.

Taken with a bit of skepticism, both these books are valuable guides to issues in cancer prevention and therapy. What is unfortunate is that they may encourage less critical readers to believe that there is a fundamental dichotomy between treating and preventing cancer, and that if you are for one you must oppose the other—an attitude which will make both prevention and cure harder to achieve.

The Mossad: Inside Stories, *by Dennis Eisenberg, Uri Dan, and Eli Landau. Paddington, $9.95.*

The establishment of the state of Israel reversed certain stereotypes about Jews, not the least of which was "They can't fight." I don't know whether the slander included the notion that they couldn't spy—there was, after all, the counterslander "All spies are Jews," if not vice versa—but the idea that a Jewish state would manage to forge one of the most effective intelligence agencies in history was hardly what the Hadassah ladies had in mind, forget about the anti-Semites.

Yet this is exactly what happened. Indeed, those Arab nations that remain adamant in their refusal to recognize the existence of Israel have never been heard to argue against the existence of the Mossad, the Israeli spy operation, whose incredible feats of derring-do are the subject of this exciting book.

While some of the stories here have been told before—i.e., the capture of Adolf Eichmann—they are recounted with a detail that will surprise all but aficionados, as in the amazing adventures of Eli Cohen, the Egyptian Jew who penetrated the highest levels of the Syrian government in the 1960s, rising nearly to the position of deputy minister of defense, until, having gone to the well once too often, he was caught and hanged in Damascus. By that time, though, Cohen had enabled the Israeli Defense Force to foil a Syrian plan to destroy Israel's water supply.

The Russians figure in a number of the stories, as might be expected from the nature of their activities in the Middle East. The one I like best involves an American Mata Hari working for the Mossad who wooed an Iraqi pilot into defecting to Israel with a MiG-21, then the most sophisticated

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"...Wolfgang Lotz, a Jewish spy, escaped execution by his Egyptian captors, his origins unsuspected for lack of a *bris*..."

Soviet jet. Even circumcision—or the want of it—was part of the Mossad arsenal. So Wolfgang Lotz, a German Jew captured after maneuvering himself into the inner circles of Nasser's government, escaped execution, his origins unsuspected for lack of a *bris*.

If the writing does not exactly rise to the magnificent doings of the Mossad, well, what does? Certainly not the CIA, which is about as *judenrein* as Baghdad. And that, come to think of it, may be the trouble. **—Sidney Zion**

When LaGuardia Was Mayor: New York's Legendary Years, *by August Heckscher with Phyllis Robinson. Norton, $15.*

On the jacket of this book an endorsement by Arthur Schlesinger Jr. says, "LaGuardia was a great mayor, a great politician and a great eccentric—and August Heckscher evokes him in all frustration and glory in this superb portrait." It is impossible to quarrel with the estimate of LaGuardia. The chances are—and it is not a sentimental evaluation—he was the best mayor this city ever had, when one considers the long, dreary succession of lobbygows, thieves, time servers, hacks, poltroons, actors (A. Oakey Hall), songwriters (Jimmy Walker), dummies (John P. O'Brien, who, upon being asked who his new police commissioner would be, answered, "They haven't told me yet"), and similar riffraff.

But that Heckscher has evoked a "superb portrait" is not quite the case. Oh, the facts are there all right, and the research has been done (the notes and bibliography are considerable), but the writing is turgid. It is newspaperese, and that is unfortunate. (Heckscher was the chief editorial writer for the *Herald Tribune* long, long after that editorial page stopped being a model of good writing, and Phyllis Robinson has worked in city government for a long time.) The portrait of LaGuardia becomes something more than minor genre painting only when the Little Flower is quoted directly, as when he tells a man about to go to work for him, "I'm an inconsiderate, arbitrary, authoritative, difficult, complicated, intolerant—and somewhat theatrical person." It is one thing for a man to say this about himself (and very good reading, too) and another for a writer to quote it and not be able to prove it in his portrait. I think regretfully of what this book would have been in the hands of, say, A. J. Liebling or Richard Rovere or Andy Logan.

LaGuardia comes out in lumps in this book, and the political tracery has a habit of trailing off or being incomplete, or, to young people, mystifying. One other thing: The authors say, in an acknowledgment, "Dr. Donald Simon read the proofs with his customary good judgment." Maybe. But neither he nor the authors nor anyone at Norton corrected a staggering number of errors. Here are just a few: "Mrs. Arthur Hayes [make it Hays] Sulzberger"; "Brereton Somervell" (the name was Brehon); "Neopolitan"; "chieftans"; "anomoly"; "Harold Taubman" for Howard Taubman; "mulched" for mulcted; "encumbances"; "most importantly" for most important, and so on. Such typographical errors and mistakes in names and usage do neither authors nor subject much good. **—Gilbert Millstein**

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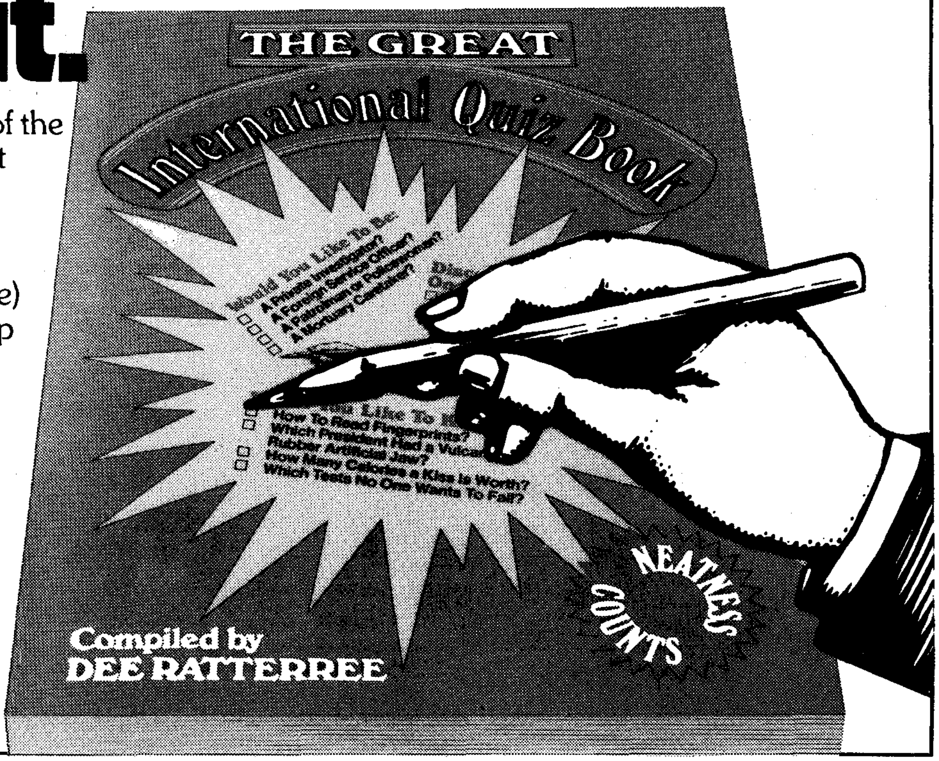
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SILKEN THUNDER

"...Kabuki's sounds, rhythms, and moves are less arcane than those of Nō theater, its sequences less ritualized than Bugaku..."

It's hardly original to speak of Japan as a land of contrasts. Until I had a chance to visit there recently, I had no idea how severe those contrasts are. The Japanese seem to sustain innumerable co-existing dualities in their lives. There's a desire for precision in design, timing, establishment of categories alongside a highly developed and valued intuitive sense; a strong wish for peace and amicability in the world, and an almost militaristic attachment to doing things in big, identically uniformed crowds; a cultivation of a bland, unperturbed, uncombative appearance in their behavior, and a tolerance for extreme violence in ritualized form; a terrific drive to catch or beat the rest of the world, economically, to prove their modernity, and a scrupulous observance of traditional customs in religion, theater, and family life.

I really went to Japan to see dance, on a travel grant from the Japan Foundation, but I looked at the people in the streets and a lot else during my two-week stay. Perhaps because they embody so many of the culture's dualities so clearly, I found the traditional forms of Japanese dance-theater far more satisfying—and more communicative—than the eclectic, Western-derived ballet and modern dance that my hosts seemed so proud of.

The Japanese don't like to be told this, of course. They want to keep up with the rest of the world, even if it means absorbing lethal doses of junk. They want to contribute more to "cultural exchange" than thousand-year-old spectacles, no matter how deeply loved and familiar to the Japanese psyche these are. As a matter of fact, many young people are already alienated from the traditional forms; they prefer jazz and baseball. There were times, racketing around Tokyo in taxis with Sarah Vaughan singing through the rear-seat speakers, or watching twisty-tortured, imitation-Tetley modern ballets on videotape, when I felt right at home.

The old forms may be retreating from public view, but they're reverently preserved. Ancient costumes are kept locked in special buildings of the temples and brought out only on the days of festivals, to be worn in processions by townspeople representing the warriors and priests of history. Sacred buildings are reconstructed when they crumble into the moss. And the musicians and actors of Kabuki, Nō, Gagaku, and other traditional theater undergo strenuous training and long apprenticeships to become perfect executants in their very specialized crafts.

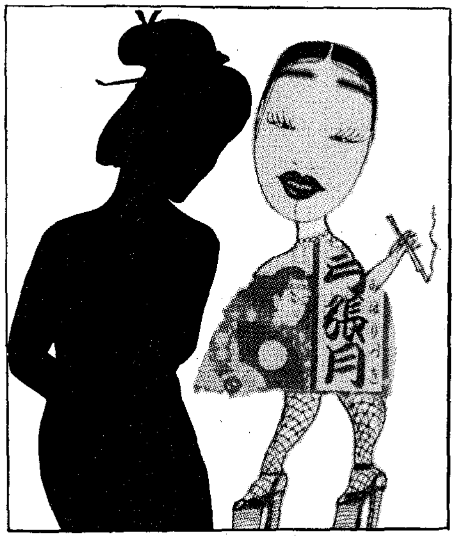


Illustration by Eugene Mihaesco

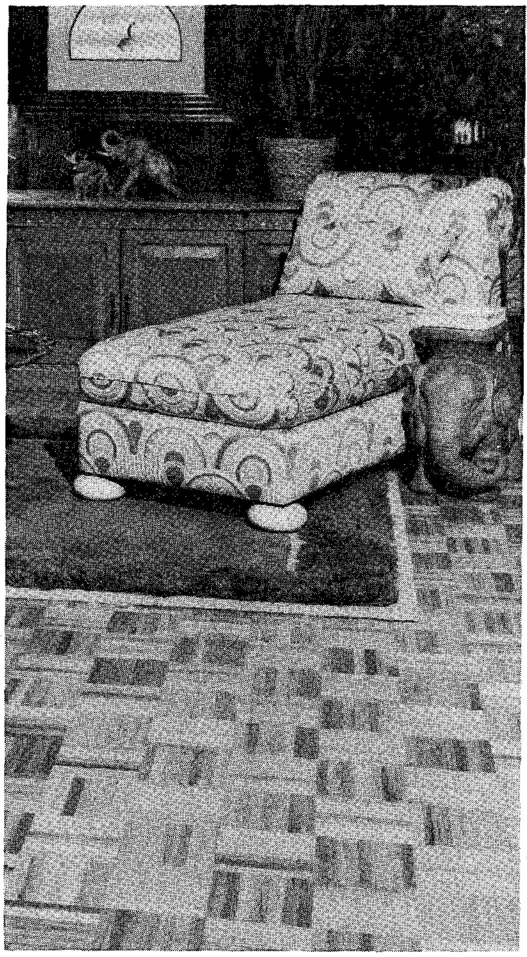
There's also a lot of contemporary dance that makes use of Kabuki dance style, traditional stories, and characters, or evokes nature in an abstract way via traditional theater modes. Some Japanese people that I talked to looked down on these efforts as weakened forms of classical disciplines, which indeed they are. But in spite of a certain artiness, they looked much truer, more natural than what was passing for ballet and modern dance. The traditional dancers seemed better trained, more rhythmically attuned, their movement more appropriate to their bodies and their energies, while the Western dance I saw looked as if those who were doing it only half comprehended its technical requirements, its aesthetic force.

Kabuki is the most popular of the traditional theater forms, and it's also of rather recent origin, having been developed only over the last 300 years. Its sounds, rhythms, and moves are less arcane than those of Nō theater, its sequences less ritualized than Bugaku. Kabuki is an operatic theater form—it has stories, often sketchily told with the dramatic climaxes emphasized and the exposition left rather vague, and long arias of dance and recitative in which the characters describe their feelings in delicate shades of detail. In addition, Kabuki has a very broad appeal through its gorgeous costumes, delightful stage effects, and the inclusion of characters from all parts of society—prostitutes and bandits mingle with servants, innkeepers, priests, and nobles.

Kabuki, Nō, and other Asian dance and theater have been seen here only in abbreviated versions, and often in unsuitable places like the cavernous Beacon Theater. In its own setting, the Shinbashi Embujo Theater, Tokyo, the five-hour Kabuki play I saw, *Sakura-hime Azuma Bunsho*—it was followed by a half-hour steeplejack dance-play, *O-Matsuri*—was one of the most absorbing, totally captivating theater experiences I've ever had. There's certainly nothing comparable to it in the West, and only India's Kathakali has had such a powerful effect on me. This play, in four long acts with a prologue and conclusion, reminded me of some of the stories in the Ramayana—the characters go through all kinds of trials, adventures, and transformations before their lives resolve into some more stable plane of existence.

But where Kathakali and other South Asian drama is somewhat removed from daily life, involving gods and demigods and legendary heroes, Kabuki takes place in the earthly sphere. Whenever the supernatural intervenes, be it a freak of nature or a terrifying coincidence, it's as spooky to the characters as it is to us; no blue god appears to reroute the normal course of events. There are wonderful, eerie happenings—corpses disappear, a ball of flame shoots through the forest, lost objects reappear. But often the actors have to effect these transformations themselves.

Sakura-hime, played by the actor Tamasaburo, is an aristocratic young girl whose passion for a common outlaw eventually leads her into prostitution. Seigen, a priest, is in love with



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her, and her continual refusals bring about his downfall and suicide. Her low-class lover, Gonsuke, finally betrays her once too often and she murders him. At the end, Sakura-hime saves her family's honor and is restored to the aristocracy.

All this is accomplished through the most subtle acting as well as spectacular stage business. The layers of duality in the play are almost infinite. There are two kinds of dual roles: The same actor, Ebizo, plays both Seigen and Gonsuke by repeatedly leaving the scene and returning in contrasting makeup, costumes, and characterizations. Sakura-hime remains the same person but gradually incorporates sensuality and later even flamboyance into what is essentially a refined character type.

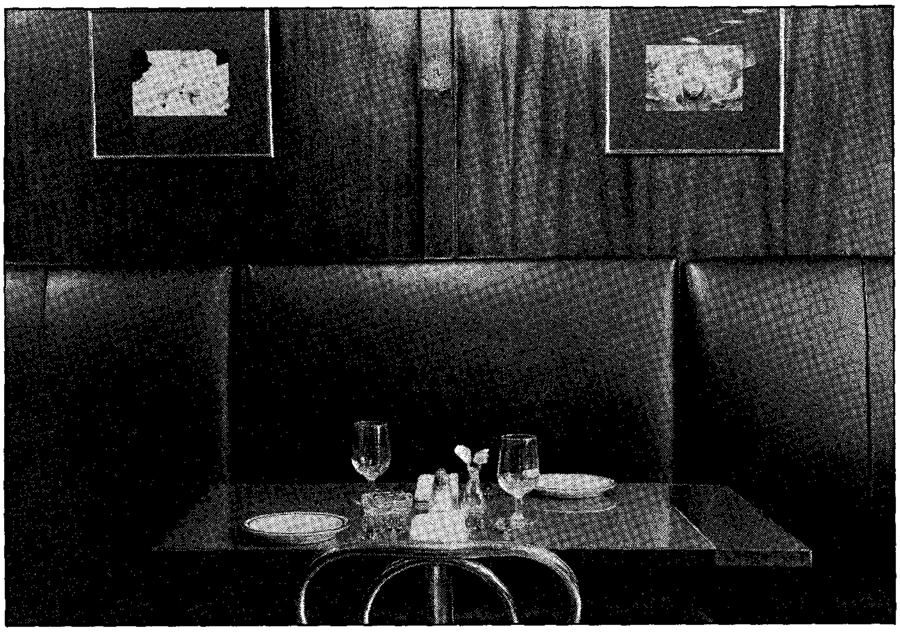
Most of the plot and most of the eroticism come from the characters' being someone other than they seem. Sexual ambiguity is also part of the allure of this play. Even before her adventures with Gonsuke and Seigen, Sakura-hime in another life was the homosexual lover of Seigen, and committed suicide. Seigen, seeing her in the temple, knows she's a reincarnation of his old flame. Seigen, the hero-type, is nobly born but effete, shameless, groveling through the most degrading circumstances as Sakura-hime rejects him again and again. Gonsuke is a robber and a pimp, a voluptuary with no conscience, but it's he who wins out sexually. Add to this the fact that female as well as male parts are played by men in Kabuki, and you have lots of artifice, lots of mystery, to savor.

The Japanese talk a lot about essences, meaning those particular, affecting qualities of a thing that can't be located among its pure facts or statistics. I think this is related to our idea of style, and perhaps one reason Kabuki and other Asian theater has remained so vital is that its various styles have been so thoroughly understood and so thoroughly nurtured.

The essence of surrealism—and one of its risks—is that it must take itself seriously. Nobody connected with the **Joffrey Ballet**'s laid-back revival of Frederick Ashton's *A Wedding Bouquet* (1937)—with the exception of the superb Gary Chryst—appeared to have much belief that the zany irrationality of Gertrude Stein's characters could add up to a shrewd social commentary, a version of truth. So everybody played it either tepid and straight, or, in the case of narrator Anthony Dowell, with urban skepticism. Naturally, it seemed as if nothing at all were going on. ■

The Underground Gourmet/
Justine De Lacy

A BOUQUET FOR THE ORCHID



Decadent Deco: *The Orchid restaurant manages somehow to be both stark and cozy.*

The Black Orchid. A Mafia hit man? A souped-up hearse? There was something vaguely Eliot Ness in the name, and it was fitting. This modest restaurant (81 Lexington Avenue, at 26th Street, 889-0960), recently renamed the **Orchid,** is a monument to the thirties. Decadent Deco is done here with as much panache as you'll find at the more expensive WPA in SoHo—and the food's good too.

The Orchid's interior suggests a cross between a European railway car and the classic American diner. Dark-wood paneling and cozy banquettes that rise over your head contrast nicely with the rest of the place, which is black and white and stark. The paneling, which looks as if it had been painstakingly—and stealthily—removed from a Vermont church, is the original wood from Flood's, an Irish bar which occupied the premises for 75 years.

The problem with all the glass about (the sturdy ashtrays and saltshakers are pure American artifact) is that it must be cleaned, a ritual which, unfortunately, takes place during dinner. The minute a customer gets up to leave, a waitress whips over with the Windex —*pssss!*—and the tabletops gleam. The effort is commendable, cleanliness being next to godliness and all that, but the ammonia does strange things to the wine (not to mention your nose).

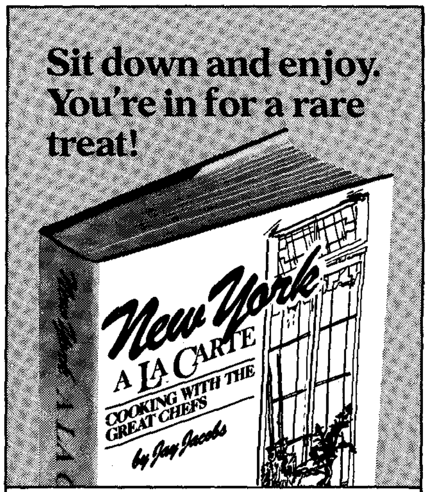
With such trendy décor, the Orchid could easily have become a glorified hamburger joint like many of the restaurants along the Upper East Side's singles-bar belt. Happily, the menu is more imaginative. Things are a bit uneven, but most dishes recently sampled were very good. Nice touches usually found only in more expensive restaurants include rice speckled with sautéed mushrooms and herbs, unusual fruit garnishes, hamburgers served on toasted English muffins, and admirable attention to detail in the cooking and serving of vegetables.

The strudels ($2.25) here are a fine change from the peripatetic quiche. The ham-cheese-and-watercress strudel was deliciously laced with tarragon, the puff pastry baklava-light, and the carrot-onion-and-mushroom strudel positively yummy.

The Orchid's menu includes one vegetable dish ($4.95) and one pasta ($5.50) dish, which come with salad. These are by far the most popular things on the menu. One evening, everyone save a lone man in a cashmere turtleneck ordered the fettuccine with ham, peas, and cream ($5.50), so I ordered it too. My mountain of robustly *al dente* fettuccine came doused in a thick and tasty cheese sauce. (You could see the ham, which is always nice.) The man in the cashmere ordered broccoli, mush-

Photograph by Jeré Cockrell

Sit down and enjoy. You're in for a rare treat!



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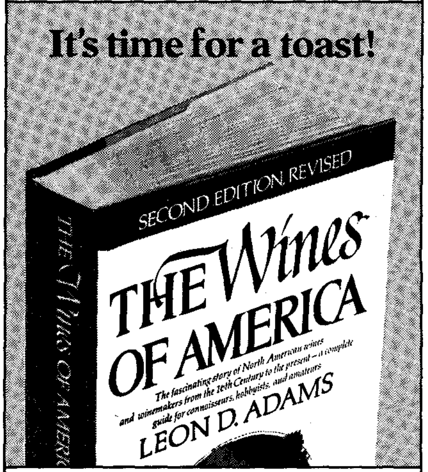

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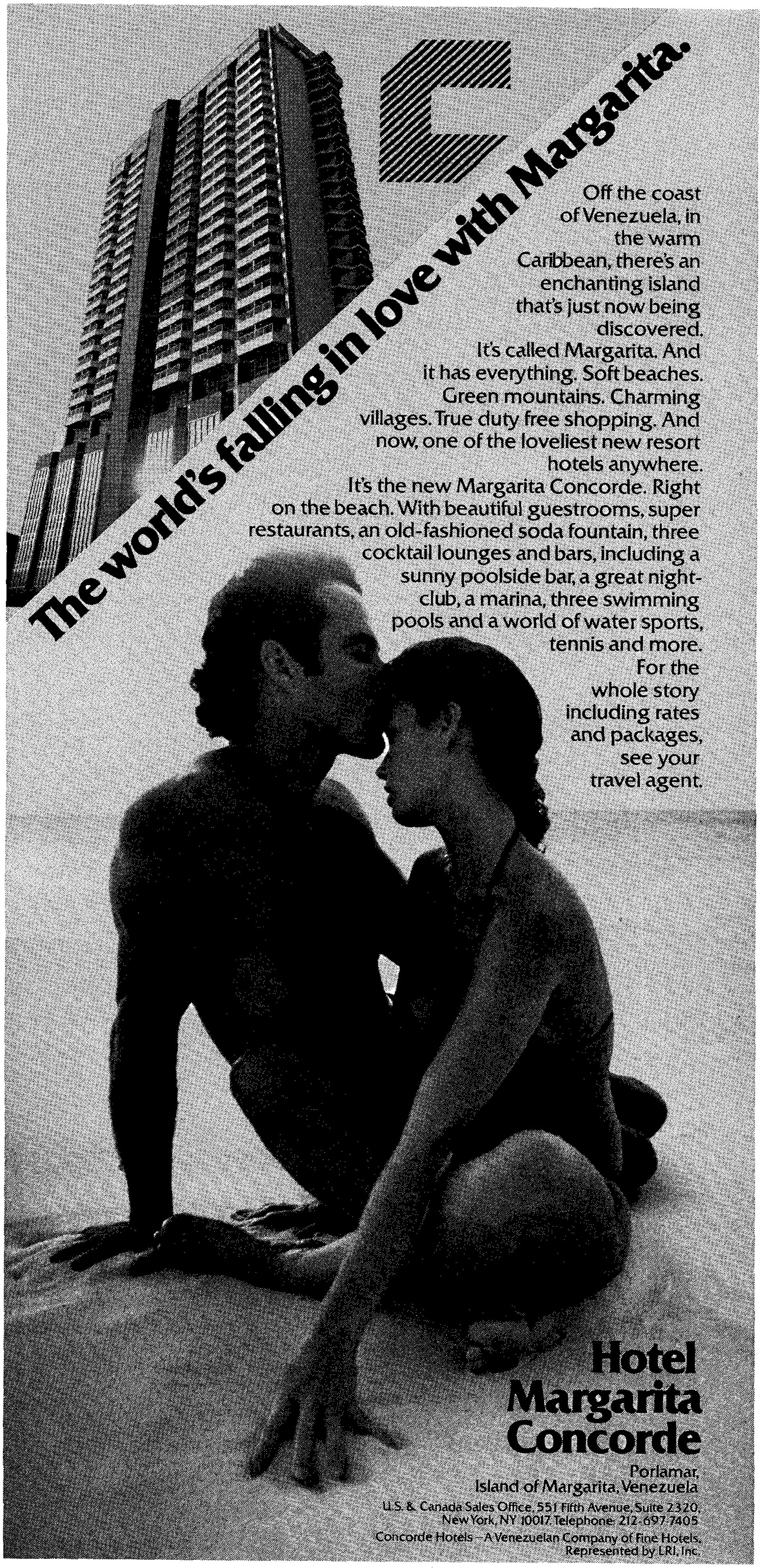

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rooms, and bean sprouts sautéed in soy sauce and wine ($4.95), a pungent combination that proved to be the evening's dark horse.

The mundanely named lemon chicken ($6.95), accompanied by perfectly steamed broccoli, was very good, and the exquisite flavor of the zucchini that kept my bay scallops company lingers still. (At $7.50, the scallops were 50 cents out of our price range, but we couldn't resist.) Spareribs ($6.50) here are done in a tasty vinegar-and-honey sauce and garnished with zucchini, watercress, and oranges. The chicken Kiev ($6.95), on the other hand, was as hard as a crab outside and mouth-witheringly dry inside.

The Orchid's soups and desserts proved disappointing. The limp watercress ($1.50), awash in a mushroom-scallion brine, brought to mind the Sargasso Sea, and the escarole ($1.50), tasteless and tepid to boot, would have been better creamed. The chocolate layer cake ($2) came encased in the kind of frosting that petrifies on contact with air.

I'm relieved to report that the excellent house salad, which comes with all entrées, contains not a shred of iceberg lettuce. In its place, you are served a fetching mound of watercress, romaine, chicory, and ripe (!) cherry tomatoes. A hearty vinaigrette replaces the creeping orange slime which often passes for French "dressing" in this country. The chef's salad of the day ($4.25)—spinach, avocado, orange segments, turkey, ham, onion, and sesame dressing, the week I sampled it—was refreshing and enough for a meal.

A recently instituted lobster special ($7.95) includes a whole lobster, boiled or broiled, a vegetable, potato, salad, and coffee. The shell-steak special ($6.95) includes all of the above, except the lobster, of course.

Lunch here runs about $1 less than dinner. Unusual omelets include the mixed vegetable ($3.75), which is a big favorite—fresh carrots, peppers, zucchini, and bean sprouts—and a cream cheese—Genoa salami—and—herb omelet ($3.75).

From 6 until 11:30 P.M., pasta and salad ($5.50, $3 for a half order) are served at the bar, along with Brie, fruit, and water biscuits ($2). Jesse the bartender is a big plus.

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Restaurants / Seymour Britchky

RIO BRAVOS

"... As amateur restaurants go, Casa Brasil is probably the best in town–it flashes a perfection or two at almost every meal..."

Good and plenty: Madame Helma, owner of Casa Brasil, displays one of her restaurant's non-Brazilian specialties, roast duckling.

There is no such thing as a bad Brazilian restaurant. At least not in New York. (For all one knows there are several in Brazil.) There is, however, one Brazilian restaurant here that is barely Brazilian. It, too, is not bad. Herewith one barely Brazilian restaurant and one Brazilian.

Around fifteen years ago a lady by the name of Madame Helma did a slightly revolutionary thing. She started a restaurant, on East 86th Street—it is now on East 85th—in which a customer had little to say about what he ate, not much choice as to when, no control at all over how much he spent. If he wanted a drink, he had to bring it with him. A splendid and extensive dinner was a flat $5.

Madame Helma made no effort to charm her patrons into coming back. Her manner was aloof, almost mechanical. A regular customer was treated with the same marginal, schooled correctness as a stray. This is the way I run my restaurant, she said, in effect, and if you like it, you will return; if not, you will not. She crowned her indifference to the conventions of public accommodation by calling her place **Casa Brasil.** It was as if someone named a restaurant the Italian Pavilion, then served spaghetti and meatballs on Sundays, the rest of the week the food of Szechuan. For Casa Brasil, since its inception, has served Brazilian food on Wednesdays, the other days almost none of it. Madame Helma did not just break with tradition, she ignored it, and her place was booked up weeks in advance.

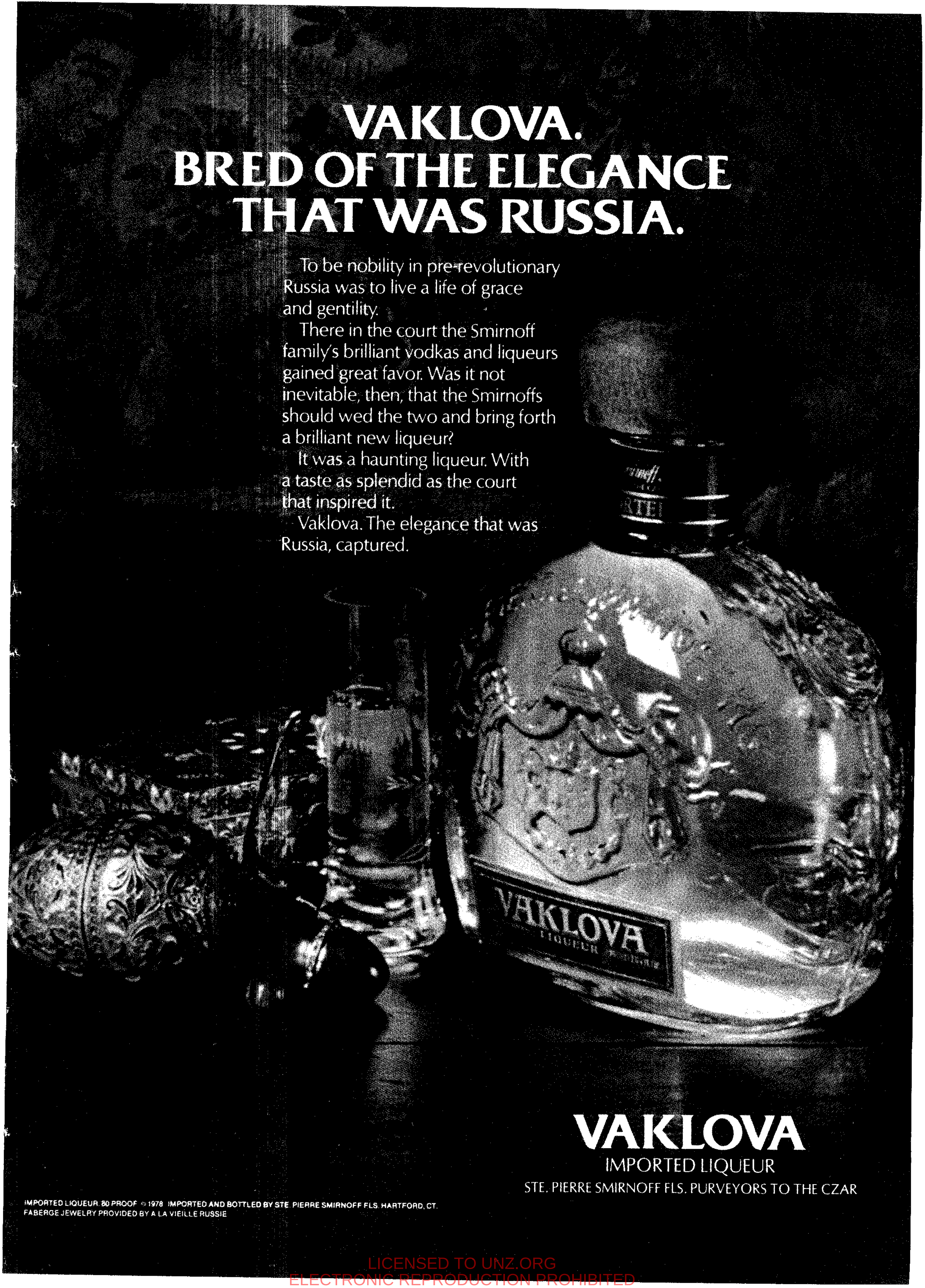
Today the non-professional restaurant is no novelty. There are dozens of neighborhood places in which some culinary ability is combined with one or more of various efficiencies and economies—simple wooden chairs, bare tables, uncarpeted floors, limited menus, customer-supplied alcohol, fixed seating times, informal service—to give the public the pleasure of eating out without the pain of great expense or the discomforts of attendant formalities (there have always been many to whom even such minor matters as waiters in black tie, menus in foreign languages, and esoteric wine lists are unsettling). Madame Helma is no longer sharing many of those economies with her clientele. You still bring your own wine, but dinners just like the ones she served in 1963 are now $20. Still, as amateur restaurants go, this one is probably the best in New York—it flashes a perfection or two at almost every meal.

Ten tables in the front room and four in the back make up Casa Brasil. The place is a little cramped, cluttered with mementos, testimonial photographs, knickknacks, patterned tablecloths, fresh roses on all the tables. Even the air is cluttered—with background music, often the Latin strains of a few decades ago. Recognition of "Amapola" ("my pretty little poppy") and "Bésame Mucho" will give away your vintage. Casa Brasil has always attracted a disproportionate share of boors, and when they occupy one of the tables in the small back room, their noise ruins all. It is well to specify the front room when you reserve.

You are provided with tall glasses, of thin crystal, for the wine you bring, but you are given no printed menu. As soon as you are seated you are served hearts of palm in a creamy cheese sauce—the palm is canned, but it is merely a carrier for the thick sauce, which is studded with bits of ham and chopped egg. "Now you have crabmeat or papaya," your waiter informs you. The melon is unexceptional, as is the ham that accompanies it, so opt for the crabmeat, great tender chunks of it in a cool and creamy dressing, the seafood sweet, moist, and utterly fresh. In France it is unheard of to consume a croissant after breakfast. In Casa Brasil they have always been served with the second course. These are not the lightest croissants west of Paris, but they are nicely browned, seem just-baked, and turn out to be elegant bread even with other than butter and confiture. It is a good idea to dawdle over a course or two, for the service is executed with stunning rapidity, and if you have not contrived to delay the process, you receive, instantly after your crabmeat, a salad of impeccable, crunchy lettuce in a dressing thick with scallion greens.

Now—if it is not Wednesday—Madame Helma herself may approach, to itemize the three or four main courses. She does not, however, tell you that the roast veal, served in quasi-cutlets with a buttery white sauce, suffers by the automatic comparison to sautéed veal served this way; nor that beef Wellington, despite the rareness and tenderness of this filet mignon, is really a dopey dish of beef fancied up with pâté and a pastry wrapper, the only function of all the trouble being, it seems, to prevent the crusting of the steak, which is essential if filet mignon

Photograph by Susan Chang



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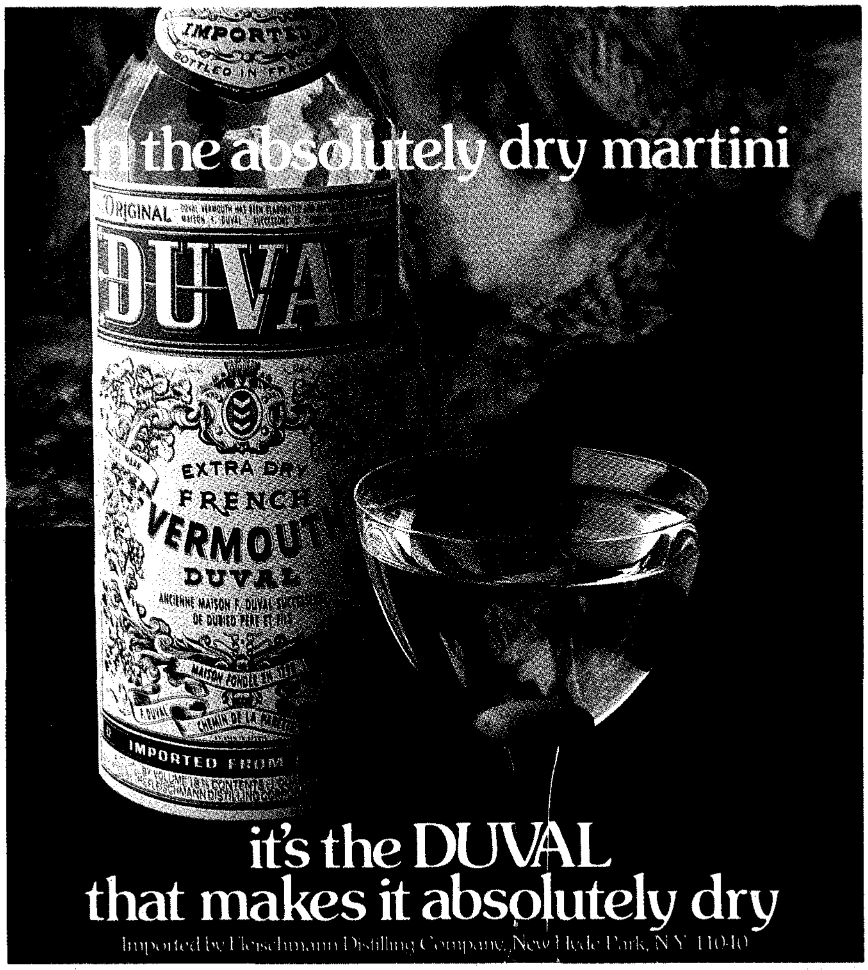
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is to have much flavor. But the rack of lamb breaks down into lovely baby chops, pink and delicate, and Madame's roast duck is masterful, rich without being fatty, the skin parchmentlike without being dry. It is served without sauce, a bowl of warm cooked fruits providing the expected sweet. These dishes are served with fresh vegetables, carefully prepared—little beets, hard and crunchy, in butter; rice that is firm and fluffy, herbed and lightly spiced; purėed fresh peas; creamed cucumbers.

On Wednesday Madame does not stop by, for only feijoada, the national dish of Brazil, is available. In most Brazilian restaurants in New York, what goes by this name is an assortment of meats buried in black beans, but in Brazil the beans and meats are served separately. At Casa Brasil an intermediate position is taken: The beans, thick, polished, and winy, are mingled with chunks of sausage and tongue, and two beef dishes are served separately. One of them consists of slices of rare meat with sautéed onions and a bit of thin, sharp sauce that is little more than blood; the other is a hefty stew of coarser, fibrous meat and small whole onions. This repast is accompanied by slices of raw orange, honeyed hot bananas, rice, and a fine powder ground from the root of the manioc plant—this subtle zest, which you spoon onto the beans, seems to lighten, almost to carbonate, the sturdy food. The Wednesday dinner is a singular meal.

For dessert there is a lovely and airy lemon mousse with a vivid citrus flavor, ripe strawberries in a syrupy raspberry glaze, raspberries with thick whipped cream. But the dessert to have is the *tapioca*—not the bland pudding you know, but pellets of that starch (which is extracted from the manioc plant) that are cooked in wine and served under a simple (vanilla-flavored) and satiny crème anglaise. The reddened beads are like juicy, skinless berries, a cool foil to the rich sauce.

If you bring two wines, you are supplied with a change of glasses. If you feel a draft, you are brought a wrap (ladies only). But when your seating has not yet used up its allotted time, the lights are brusquely turned up to remind you that you are not at home. And if you arrive early, you may have to wait in the street. Complete dinners for two, with tax and tip, are around $50, plus the cost of your own wine.

Casa Brasil, 406 East 85th Street, 288-5284. Dinner only. Monday through Thursday, seatings at 6, 8, and 9:45 p.m.; Fridays and Saturdays, at 7 and 9:30 p.m. No credit cards.

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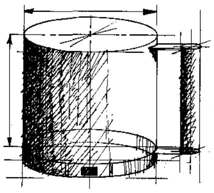

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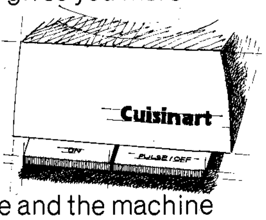

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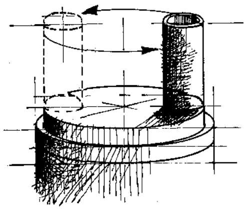

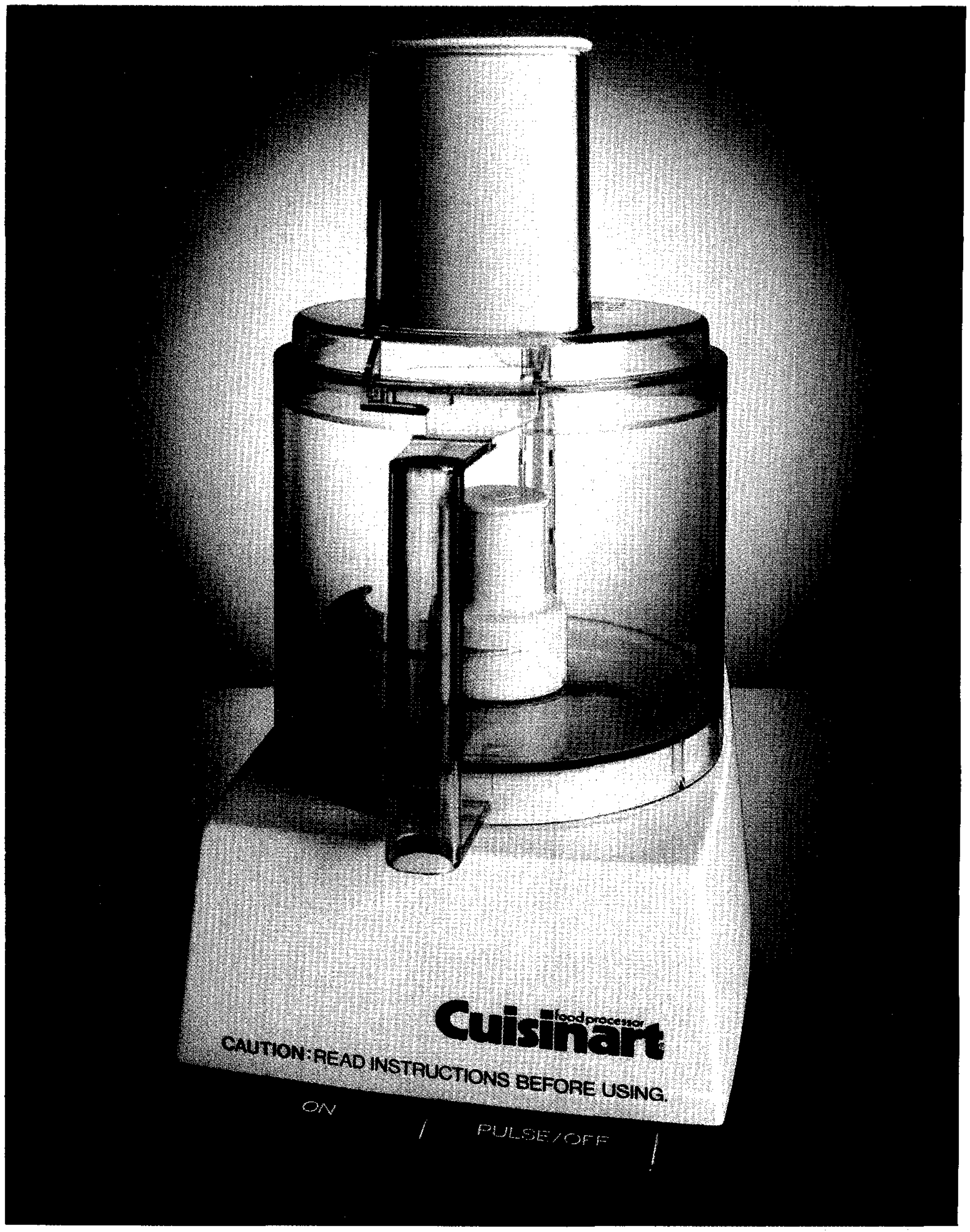

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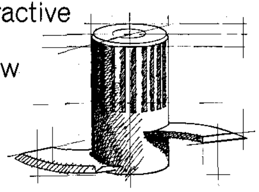

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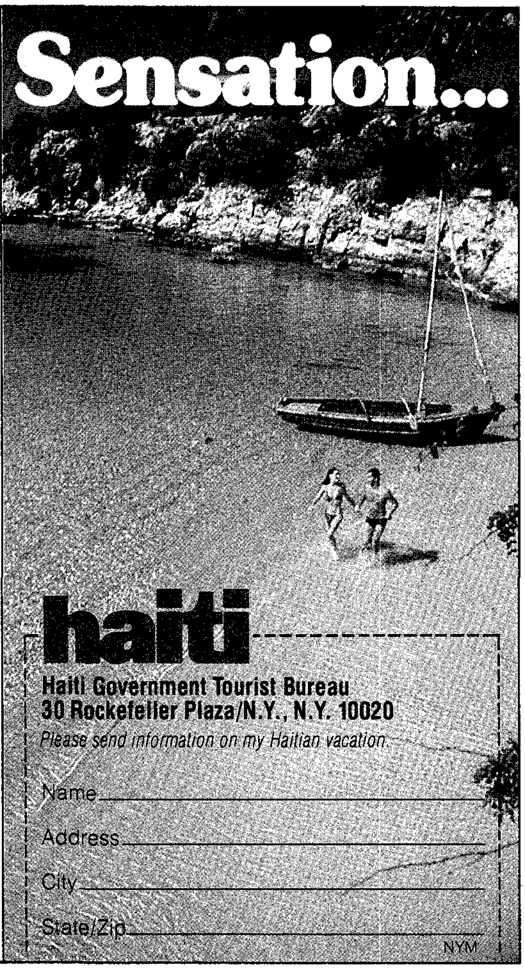

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Rio de Janeiro, on West 57th Street, seems like an innocent place, the softly lighted and draperied cocktail-lounge posh of its barroom, the tropical-greenery wallpaper of its dining room, its wall-to-wall carpeting, and the white linen on the 30 or so fairly crowded tables providing New York's Brazilian community (and others) a little Saturday-night luxe seven days a week. (When it is in fact Saturday night, the place is jammed, and half the crowd has been to the hairdresser Saturday afternoon.) As in all standard Brazilian restaurants, the waiters are as sweet as lovers, the busboys as diligent as surgeons, and the food as assertive as the blarings of a Latin band.

When you sit you are immediately granted a little plate of pungent broiled sausages and tiny black olives, to hold you while you read the extensive menu and consider the blackboard listings of lobster prices and fish availabilities. Then you may begin with clams in garlic sauce, a pot of hot cherrystones in strong broth, strewn with red peppers; or with what the house calls seafood antipasto, a cold and stimulating salad of conch, shrimp, and squid in a spicy liquid. The sturdy soups include the traditional caldo verde, a solid thickness of potatoes that is sharpened with the metallic edge of kale.

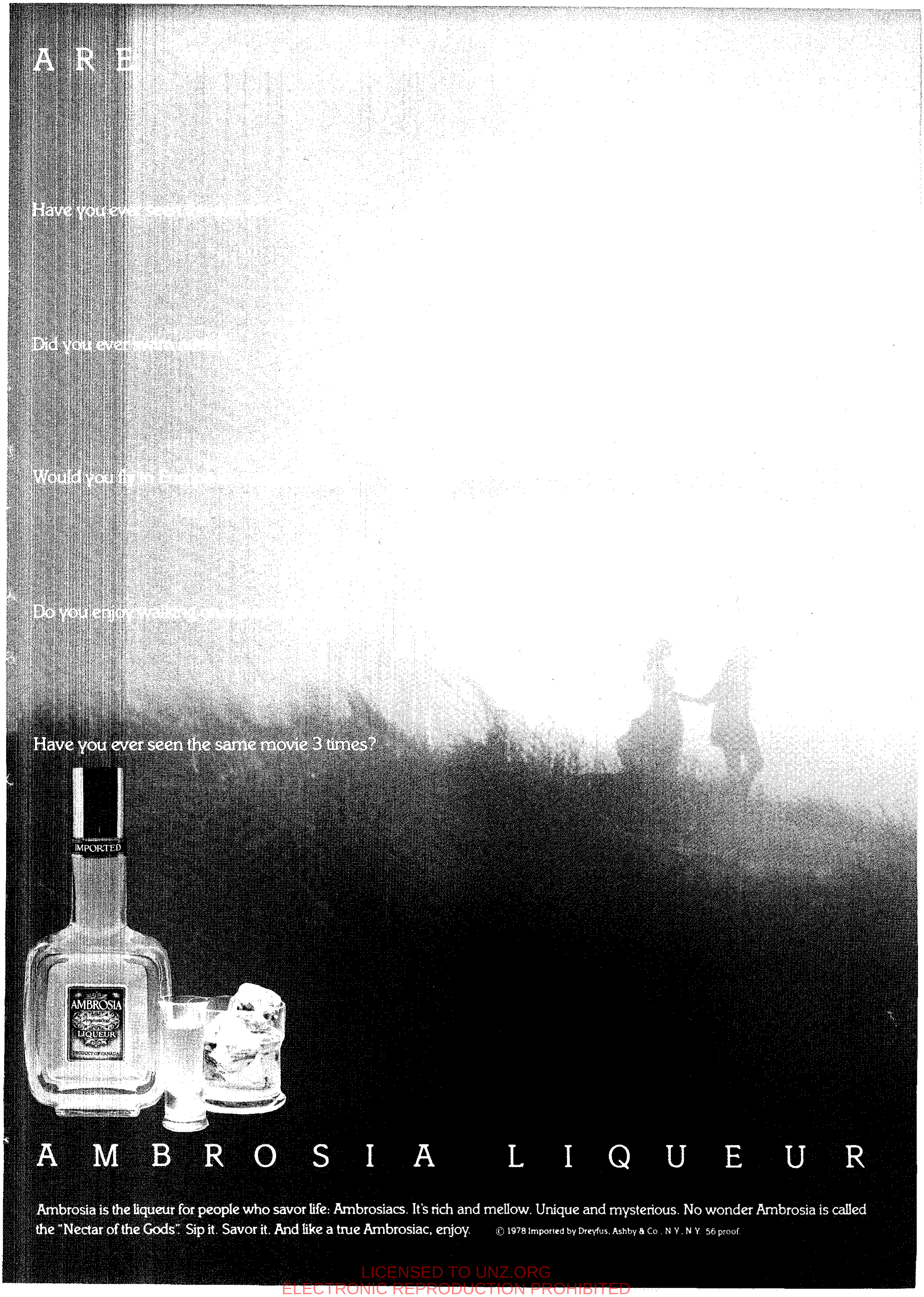
The lobsters are live, carefully cooked, and served in vibrant preparations, including lobster a baiana, in which the red beast lies in a peppery broth of beer, wine, and tomato, under a mound of onions, peppers, and olives—a sparkling dish.

Loin of pork a alentejana, a remarkable pork dish, is available—chunks of highly peppered meat mingled with hot cherrystones (in their shells), all in a salty, herbed, and polished brown sauce. No simple steaks here—they come with eggs or ham or garlic or sausages or mushrooms or combinations thereof. The meat is ample, usually tender, and the flavorful adornments work well with the red beef. The sole bird on the menu is chicken a bossa vellha, a comparatively delicate affair of crusty and salty fried chicken that is livened with the flavors of garlic and red pepper.

Primitive desserts—the coconut custard actually a honeyed marmalade, the doce deleite caramelized milk that is served with a side of thick cream cheese. Of course there is flan, and it is well made. The Brazilian coffee will keep you going until breakfast.

Dinners for two, with wine, are around $40. Servings are ample.

Rio de Janeiro, 41 West 57th Street, 935-1232. Sunday through Thursday noon to 10 p.m., Fridays and Saturdays to 11 p.m. American Express, Master Charge, Visa. ■



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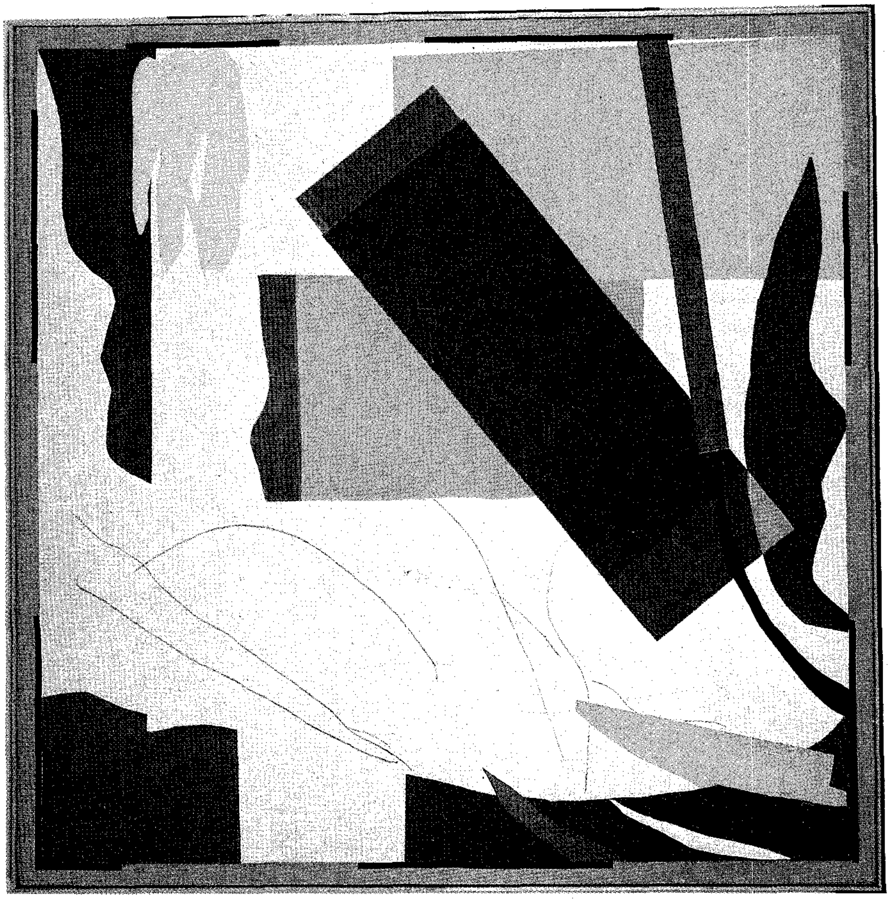
Art / John Ashbery

MOMA'S MATISSE

"...For many who feel at home in the world of art, MOMA offers a journey back to 'roots' that run deeper than family ties..."



Ultra marine: Memory of Oceania, *1952–53, gouache and crayon on cut-and-pasted paper over canvas, 9′4″ by 9′4⅞″, "arguably Matisse's last masterpiece." At MOMA.*

Matisse in the Collection of the Museum of Modern Art is the third and perhaps the last of the museum's one-man surveys of great modern artists in its collection (the others were Picasso in 1972 and Miró in 1973). I say the last because Matisse is the last individual artist so richly represented there; future surveys will likely focus on movements and groups of artists.

In a certain way this is a more exciting event than the two previous surveys. One would have to go back to the museum's 1970 exhibition of the Stein family's collections for such a vivid confrontation with the origins of modern art in the raw, and not just painting and sculpture but literature (Gertrude Stein herself), music, philosophy, and indeed a whole modern way of life and looking at things which is part of us all and which is astonishing to find isolated so succinctly. Besides, the MOMA's collection has a further resonance for anyone who grew up haunting it: What you said to your companion one day in front of *The Red Studio* has become a small but real part of modern art, part of an atmosphere which extends the exemplary oddities of the picture into the surrounding vagaries of daily life. The work and the critical interpretations of it, the discoveries art historians have made about it, and one's own subjective misinterpretation of it have fused so that it is impossible to say where the "meaning" lies, even as you feel most confident of being able to seize it. For many who feel at home in the world of art, and even for many who don't, this show offers a journey back to "roots" that run deeper than family ties.

Despite the fact that there are serious lacunae in the Modern's Matisse collection and that it seems not to have the thrust or sweep of the Picasso and Miró holdings, this show is an apt celebration of the museum's forthcoming fiftieth birthday. Matisse was the first European artist to be given an extensive exhibition there, in 1931. Twenty years later, a second retrospective coincided with director Alfred Barr's authoritative *Matisse: His Art and His Public.* I was surprised to learn that at that time only seven Matisse paintings were in the Modern's collection: The bulk of it was acquired in an age of inflated modern-art prices and long after Matisse was recognized as probably the greatest twentieth-century painter. (John Elderfield, curator of the show, allows Picasso the "greatest artist" category while reserving the "greatest painter" designation for Matisse.) In fairly recent years, under the directorship of William Rubin, the museum has acquired some of the late cutout paintings such as the 1953 *Memory of Oceania* ("arguably Matisse's last masterpiece," according to Elderfield) and *The Swimming Pool,* that amazing aqueous environment of cut paper and burlap from the previous year.

Indeed, the collection is very much an American's eye view of the master, or a foreigner's at any rate, which is normal, since the Americans, Russians, and Germans had discovered him long before the French did. In *The Autobiography of Alice B. Toklas,* Gertrude Stein describes how she and her brother Leo came upon and then bought *La Femme au chapeau* at the Salon d'Automne: "People were roaring with laughter at the picture and scratching at it. Gertrude Stein could not understand why, the picture seemed to her perfectly natural. The Cézanne portrait had not seemed natural, it had taken her some time to feel that it was natural but this picture by Matisse seemed perfectly natural and she could not understand why it infuriated everybody."

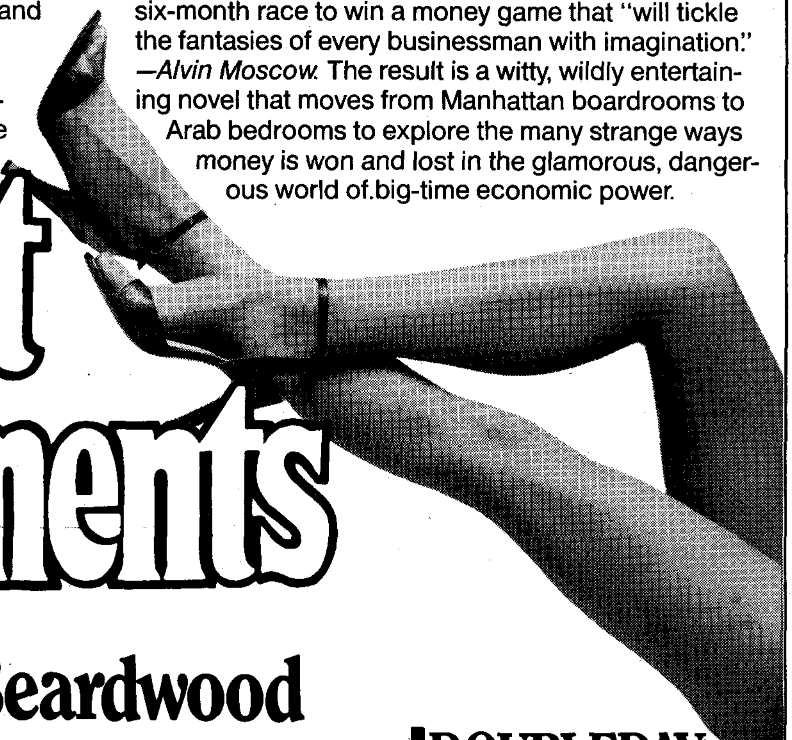
Experimental work tends to look "natural" to Americans, whose country, as Elliott Carter has said, "is always in the process of being created by the acts, thoughts, and products of its citizens at any given moment." So it isn't surprising that the museum's selection enshrines the "difficult" earlier works and tends to slip by the more graceful, decorative kind of Matisse which most people think of when his name is mentioned: The "Odalisques" of the 1920s, who aren't odalisques at all but young Frenchwomen in exotic attire posing in the seraglio of the painter's apartment in Nice.

These muted, suavely patterned, and comparatively conventional pictures appealed to Gertrude Stein's friends the Cone sisters, and their collection, which is now in the Baltimore Museum, invariably seems rather tame if not actually cloying after the Modern's. It was these works of the twenties as well as the flat, highly colored portraits-in-interiors of the thirties which were favored also by French collectors, who now bewail the fact that many of the radical Matisses are in America and Russia. (Elderfield, however, feels that the seeming correctness of the Nice pictures has obscured their own less obvious radical qualities, and feels that this side of Matisse should be reevaluated.)

The exhibition opens dramatically with a group of early works in which Matisse is seen toying first with Chardin-inspired academic still life, with Neo-Impressionism, and with Fauve separations of color, but one is almost whirled from these into a confrontation with the splendid frenzy of the first version of *Dance,* the large panel similar to the one which the collector Shchukin commissioned for his staircase in Moscow. Here the divisionist dabs of paint in the earlier *View of Collioure With Church* and the hectic, many-faceted experimental look of *Girl Reading* seem to have been melted down into the ingots of the flat pink figures contorted against a barely modulated background of blue "sky" and green "grass."

After this comes a series of turbulent and thorny masterpieces stretching through the teens of this century: the four amazing paintings of 1911, including *The Red Studio* and *Goldfish and Sculpture;* the group of life-size bronze reliefs called *The Back;* the "whimsical magic" (in Barr's phrase) of the grouped still-life objects in *The Blue Window;* the 1914 *View of Notre Dame,* so strangely prophetic of developments in American art, from Motherwell and Newman to Johns and Diebenkorn; the 1916 *Italian Woman,* who seems partly trapped like a Beckett character in a placentalike fold of the painted background; the amazing *Moroccans* of which Matisse wrote to a friend in 1916: "I may not be in the trenches but I am in a front line of my own making"; the hieratic shapes of *The Music Lesson* and *The Rose Marble Table.* Lithographs and drawings cluster around the nuclei of the major works, and they are what principally documents the twenties and thirties, until the hard simplifications of the late cutout works, when Matisse turned to the scissors as a tool for drawing in color.

Here the collection comes to life again: We have the famous *Nuit de Noël* stained-glass window commissioned by *Life,* as well as its paper maquette; the triumphant, blazing chasubles he designed for the Vence chapel which, fortunately for us, proved too heavy for the celebrants to wear; the aforementioned *Swimming Pool* and the *Memory of Oceania,* which so brilliantly distills "pure light, pure air,



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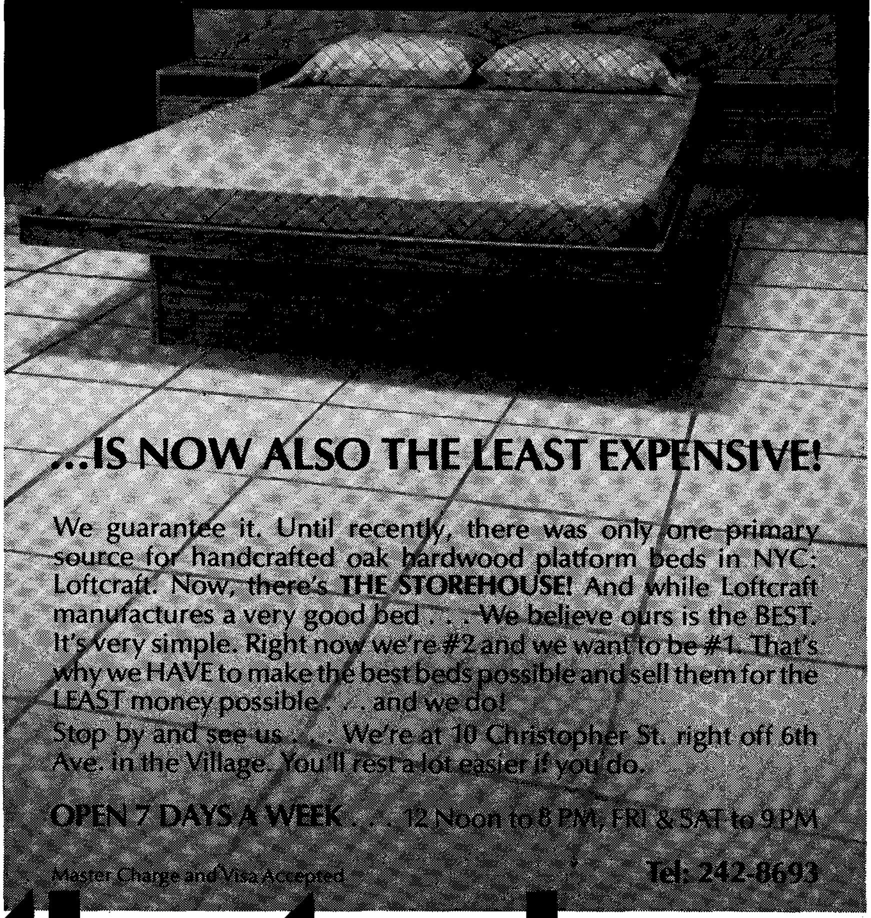

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pure color: diamond, sapphire, emerald, turquoise," in the painter's own words.

It's an inebriating journey. If, again it seems to lack the epic thrust of the Picasso show, this is because Matisse neglected to arrange everything conveniently into "*époques*" which in hindsight follow each other inevitably. He carried his clusters of themes (summed up in such titles as *Le Bonheur; La Danse; Luxe, Calme et Volupté*) throughout his life, but his manner of treating them could vary abruptly from work to work. From early on he follows up a period of experimental excesses with a more sober and reflective approach for a while, until the next explosion.

John Elderfield's catalog, with additional texts on the graphic work by William S. Lieberman and Riva Castleman, is a work of uncommon scholarship, closely and densely reasoned and written. Yet even when it is most strictly concerned with the specific work at hand, it somehow manages to suggest that work's consequences for art as a whole.

Betty Parsons's reputation as an art dealer and *animatrice* has obscured her reputation as an artist. But any lingering impressions that she "dabbles" ought to be erased by her current two-gallery show of painted wood sculpture, paintings, and sketches. (Truman Gallery, 38 East 57th Street; Kornblee Gallery, 20 West 57th Street, to November 11.)

Sculpture predominates. Miss Parsons collects carpentered wood ("not driftwood") that washes up onto her beachfront property on Long Island. Once it has been sufficiently treated or mistreated by both man and the elements, she steps in to mediate and give it its final shape. Sometimes (as in *Meridian*) she merely fastens some slabs together in a rough geometrical pattern; they are then striped and daubed with bright colors which are appealingly dulled by the gray, porous wood.

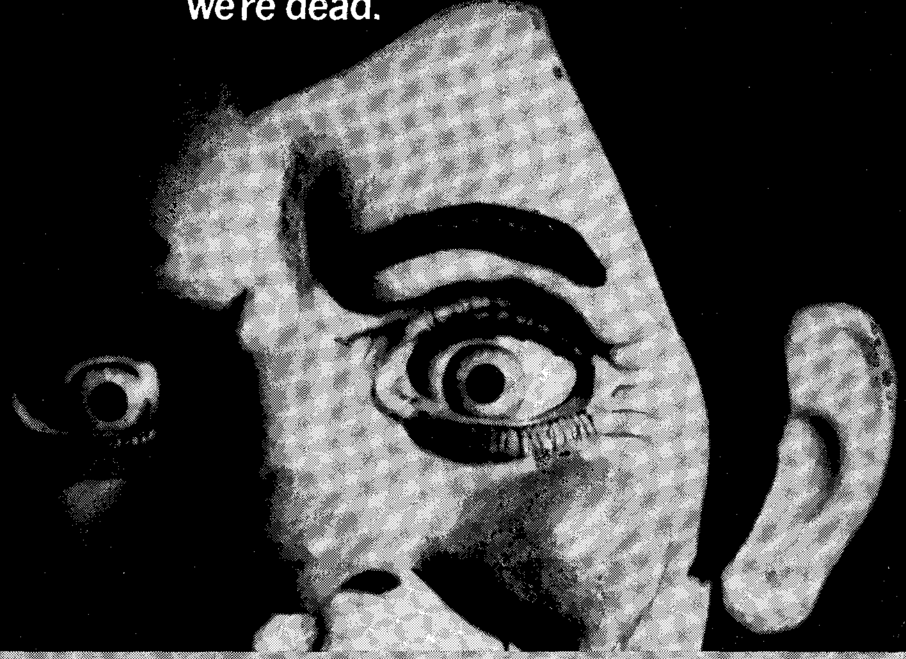
She has nothing against fantasy when it seems appropriate (*Duck Train* and *Nostalgia Duck*, my favorite titles of the week, utilize what were apparently signboards from local duck farms; a real-estate sign with the words To SUIT has been itself remodeled to suit Miss Parsons's plans for it), and it usually works, on a plastic rather than anecdotal level. Mostly the works are equidistant between storytelling and abstraction, which is another kind of storytelling anyway. Both subtle and uncomplicated, the work projects a feeling of quiet joy. Her prices, incidentally, struck me as surprisingly low. ■

Abracadabra,
I sit on his knee.

Presto chango,
and now he is me.

Hocus pocus,
we take her to bed.

Magic is fun;
we're dead.



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FREE, BRIGHT, AND 31

"...Marsha Norman's *Getting Out* is such a good play that even if I gave away every plot twist you could still see it and be amazed..."

The Phoenix Theater started its twenty-fifth season with **Getting Out,** the first play of Marsha Norman, a 31-year-old Louisville playwright. It is a spiny, realistic play about not exactly prepossessing people, but it is written with such a brisk, fresh, penetrating touch that sordid, brooding things take on the glow of honesty, humanity, very nearly poetry. These disturbed or at least disheveled people—some ex-convicts, and some whose lives have been interwoven with those of criminals—have intelligence, wit, and pride. They are not sentimentalized, however; not easily reformed, and perhaps never redeemed. But they are brutally, sadly, and sometimes thrillingly real, full of little surprises that play havoc with our expectations, yet, on reflection, prove devastatingly believable and, therefore, right.

The story unfurls parallelly in the past and present, with the heroine as a young girl, Arlie, going from bad to worse while, elsewhere on the stage, she is Arlene, a young woman returning after a long stretch in the penitentiary (for holdup with homicide) to her shabby Louisville apartment. Displaying the woman's past and present selves more or less simultaneously (sometimes one or the other fades temporarily out of the picture) is not mere cleverness: The two avatars of the same person, Before and After, communicate with each other through memory or through speaking to a third person, such as their mother, at the same stage time but in different chronological times. Arlene thinks that she has killed the wicked Arlie in herself but still communes with her in various, involuntary ways. And Arlie leads up to Arlene and may, even destroyed, never quite let her go.

Still more ingenious, perhaps, than bringing on these two together is the author's strategy of not bringing on at all the heroine's evil and good angels: the cabdriver father who seduced and bullied Arlie (no wonder that the man she killed was a cabby), and the prison chaplain, who with the help of the Bible and some very shrewd psychology gave her a new self—was midwife to Arlie's rebirth as Arlene. It is right that extreme badness and goodness should not be shown, only talked about; like a stage in pitch darkness or a spotlight in our eyes, their presence would merely blind us. Instead, we see various men and women who, at different points, brought relative good or bad into the heroine's life, or lives; and who, as shades of gray, constitute proper subjects of dramatic inquiry.

Getting Out is such a good play that even if I gave away every plot twist and quoted large chunks of dialogue, you could still see it and be amazed; but I haven't the space, and I merely hope that you will take my word for its remarkable insights, truthfulness, and untearful compassion. The only obvious help the author has had stems from two years of hospital work with severely disturbed children. But those were four- to ten-year-olds; to have extrapolated from them (even assuming that there were mothers and elder sisters) the next twenty years of Arlie-Arlene's life is an imaginative leap so fraught with percipience, so blessed with empathy, that one feels awe in its presence.

The play, moreover, has received an almost perfect mounting. Jon Jory, who directed the original Actors Theater of Louisville production as well, deploys wonderfully appropriate rhythms alternating between cold fury and lethargic alienation, with the middle ground taken up alternately by little gusts of anguish and hope, minor eruptions of kindness followed by suffocating silences—refusals or inabilities to loosen up, embarrassing miscarriages of feeling. I have nothing but admiration for both Pamela Reed's mischievous, progressively more maddened and hard-bitten, and eventually viciously derailed yet still pitiable Arlie, and for Susan Kingsley's awkward, tentative, always defensively offensive, untouchable but touching Arlene. The parts are lavishly written, and both actresses respond with munificence. Almost all supporting roles, even some tiny ones, are beautifully played; only Anna Minot is a mite obvious as a school principal, and Joan Pape, though often good, has a trifle too much New York and Eve Arden in her.

James Tilton's scenery is accurate down to the last bit of dirt and squalor; Kurt Wilhelm's costumes are apposite to the last outmoded and unsightly detail. Yet none of this (except, perhaps, the troublingly inscrutable ending) is depressing; one cannot feel dispirited in the company of so much sharp, witty or sobering, always scrupulously humane truth. The dreadful thing is only that this is a limited engagement and will be over by the time you read these lines. I dare say that Broadway as it is now is not good enough to accommodate *Getting Out*; but is there no other venue that might preserve on our Off Broadway or institutional-theater boards a play this city needs as it does a whiff of pure, breathable air?

Patrick Meyers is also 31, but a Westerner rather than Southerner. His *Feedlot,* an uneven but by no means undeserving play, was offered last season by the Circle Repertory Company, which now gives us his **Glorious Morning.** If *Getting Out* has the look of melodrama but the substance of true drama, *Glorious Morning* is the reverse: It looks like serious, soul-search-

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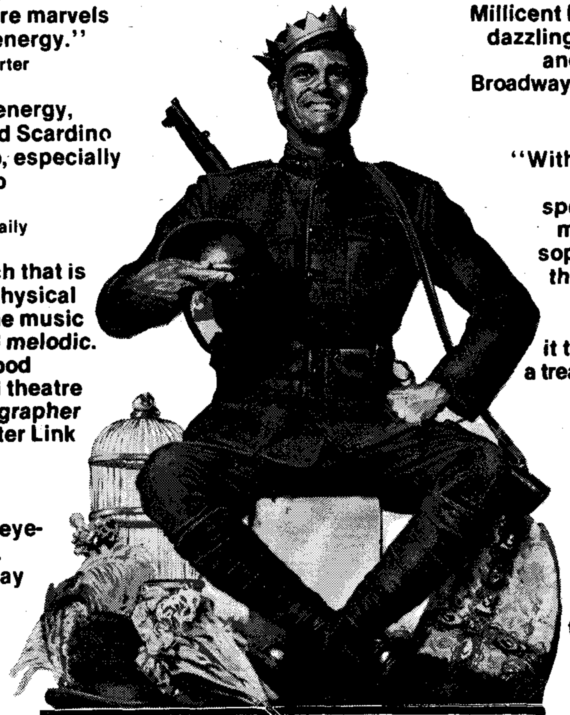

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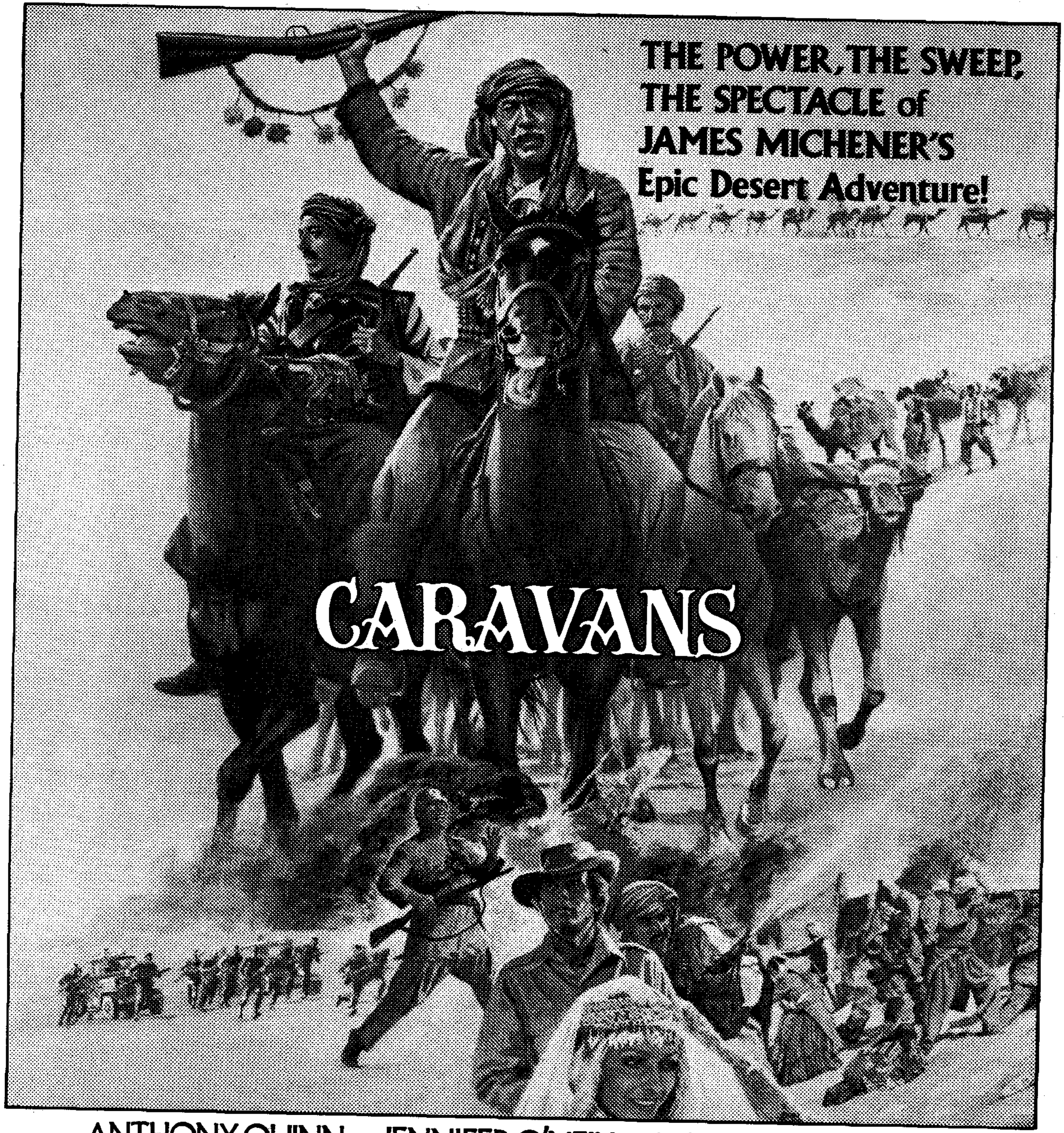
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For Special Group Arrangements CALL (212) 541-9436. For TICKETRON Call (212) 977-9020 ng dramatic stuff, but much of it is clever but unbelievable melodrama. This is not so bad as it sounds, however, for Meyers's melodramatics are enivened by rattling good dialogue, and even if the situations and motivations are apt to be unconvincing, the characters have a thumping theatricality that keeps us steadily interested, even if only intermittently involved.

Sally, a biologist suffering from a rackingly painful, incurable cancer, has insisted that her husband, Frank, a professor of philosophy, bring her to their Catskill summer cottage in midwinter. He knows that she is close to death; she may or may not know it. Robbie, their son, who has become a motorcycle-gang member and pimp, shows up after six years' absence, with one of his girls, Alicia, now committed to a regimen of silence induced by her Indian guru. The only other character is a forest ranger who writes bad fiction in his spare time; he is both a clown and a bit of a sage or saint. If these five characters sound a little incredible and certainly ill-assorted (Sally, for instance, is tremendously strong, while Frank is supposed to be weak and selfish, though all we see him do is loyal and fearless), the story, which involves also a bout with incest, is even more of a strain on our credulity.

Yet there are sound, solid patches of effective theater scattered throughout, and the production values are very fine. Hal Tine's two-level set of a mountain cabin I would be ready to move into cozily any weekend, and Dennis Parichy's lighting registers even the exact degree of cold or warmth the text calls for. Terry Schreiber's direction, though it may drive the actors a little too hard too soon, knows how to create and maintain tension, and how to sustain its undercurrents relentlessly even through the play's slacker passages. And let's not forget Laura Crow's costumes, which capture character idiomatically.

The performances are deeply satisfying. Tanya Berezin gets the utmost out of both the ugliness and the dignity of Sally's unconsenting dying; Jonathan Hogan is equal to the cunning menace as well as the underlying bewilderment of Robbie; and Nancy Snyder's smiling silences have the proper mystical condescension. James Ray Weeks's ranger is perfect: funny and vulnerable and resilient, laughably absurd yet full of an insidious likableness. As Frank, Douglass Watson starts out with too much forced cheerfulness, but the performance grows in variety, richness, and profundity until it envelops and transports us into a realm beyond the author's present capabilities, though not, I believe, his future ones. ■

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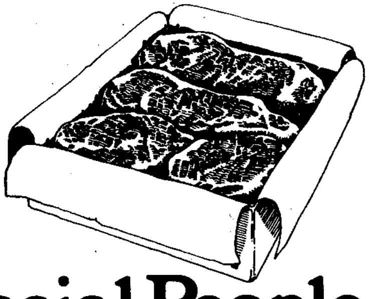

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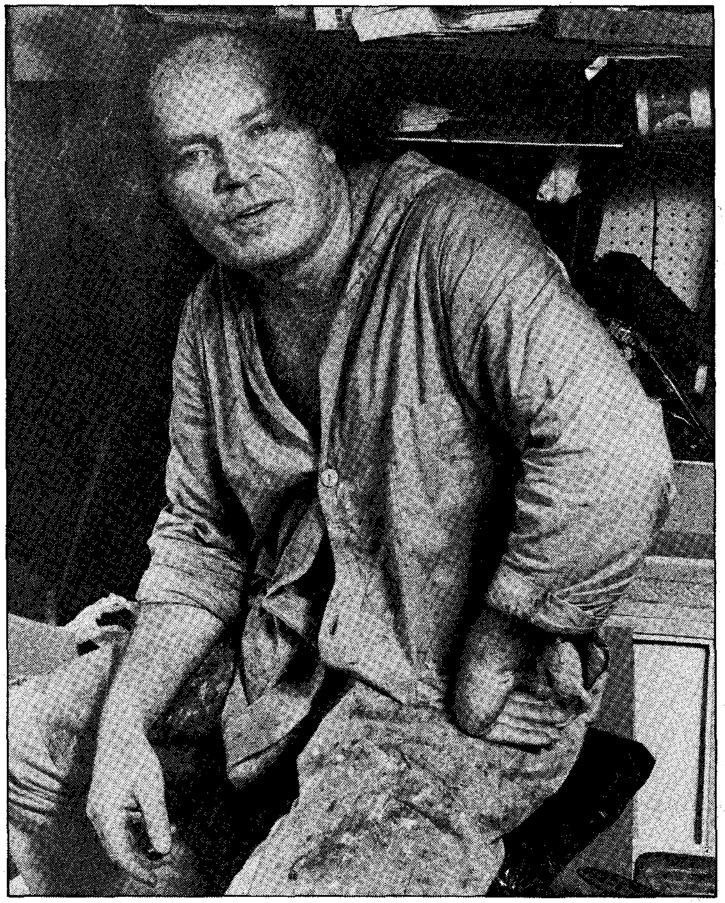
Brief Lives/Charles Salzberg

THE KING OF TOILET-PAPER ART

"...Katz, *tummler* and artist, keeps the folks in stitches while he daubs away at canvas, Masonite, glass, anything available..."



Mountain greenery: *Up in the Catskills, they love Morris Katz; he says he's more popular at 46 than Picasso was. And he's making money, too.*

Think of him, if you will, as the McDonald's of the art world. He bills himself as "the world's fastest painter, creator of instant art," while others have dubbed him "the king of schlock art," and "a one-man art factory." Morris Katz couldn't care less. Just so long as you spell his name right. Using only a palette knife and a roll of toilet paper to apply paint, he whips off a landscape oil in under ten minutes, and what with going through nearly 10,000 rolls of toilet paper a year he almost single-handedly keeps the Scott Paper Company in the black. "I use toilet paper as boldly as no man has ever used it before," he boasts, and who could dispute him?

This Morris Katz, who at age seventeen arrived in the United States 29 years ago from a D.P. camp in Germany, is involved in a self-declared "war of art," his weapons the knife and the toilet paper. But to further his cause, he's donned another role—that of entertainer. "Morris Katz, artist" (his New York telephone-directory listing) is also a self-contained vaudeville act. Every weekend he leaves his West Village studio and art gallery ("The Amazing Randi lived here," he announces, hinting, perhaps, that he, Morris, is no less amazing) to take his show on the road.

Up to the mountains, where else? Kutshers, Browns, the Concord—they welcome him with open arms. Once there, having traveled in his new van—the old one stolen a month ago ("My new van is now available to be stolen again. You can print that")—Katz, *tummler* and artist, keeps the folks in stitches while he daubs away at canvas, Masonite, wood, glass, or anything else that's available. One-liners like "These are the highlights—you can tell because they're high up on the painting" keep them rolling in the aisles, begging for more. "I run a comedy show. I make fun of myself. It's primitive humor, but they love it. They belch, they laugh, they buy. I give them a fresh painting, like a fresh bagel." At the post-show auction, they sometimes shell out as much as $125 per painting, while Morris hawks postcard reproductions of his work at a buck a pack. ("I lose money on them.")

Seated beside a glass tray of multicolored oils, working on two paintings at once ("for convenience, not speed"), Katz tells of his life. He was born in 1932 in Poland. At thirteen he studied under a German artist. "I always wanted to be a painter," he says. Nevertheless, after the war, while in the D.P. camp, he gained a diploma in carpentry, which he proudly displays. "I got a diploma in carpentry, but toilet paper is my diploma in art." Still talking, he mixes oils with his palette knife and, using the edge, transfers paint to Masonite in bold strokes, forming trees and branches. For leaves, he daubs on color with his "art diploma," creating a rather representational painting.

In 1949 he came here with a job in carpentry awaiting him. He also began selling art, painting in the conventional way—"in the style of the old masters. I had to make a living. I didn't have rich parents to support me. I didn't take handouts. I'm a highly independent man, and in order to be independent you must first survive."

He began showing in the Village, making $15 or $20 a week, while studying at the Art Students' League. "Soon, I decided I was good enough—compared to others, excellent enough—to make my living as an artist. I spoke to older artists. They said, 'Katz, wait, you've got time. You're young. You've got talent.' I didn't believe in talent. I believed in knowledge, which I had. I told them I was starting without their blessings. I was strong enough then to endure the hardships I knew would come."

While doing research in 1956 for his unpublished *Dictionary of Color*, he de-

Photograph by Stephanie L Marcus

veloped his technique. "Mixing blobs of paint, I said to myself, 'Why not use the same palette knife to paint with?' So I did. The toilet paper came afterward. I ran out of rags. I used tissues, then toilet paper. Soon I picked up speed. If you know which way you're traveling, then you can run."

Making $65 a week, he hooked up with furniture manufacturers. "Sometimes I heard they even scratched my name off the paintings and used a fancier one to get more money. After all, Katz is good for a delicatessen, not a painter. I got $6, $8, $15 apiece, while they sold them for as high as $125."

So Katz got another brainstorm and eliminated the middleman. "My paintings can be afforded by everybody. I mingle with the people. I'm not a snob. I don't believe in losing a sale." Today, he claims he's in the 50 percent tax bracket, while still keeping the price of his work down.

"When people meet me they say, 'You're Katz? The dealer told me you were an 85-year-old man, dying.' That's so they could get a higher price.

"Critics hate my guts. They say I prostitute myself. Not true. I believe in what I'm doing. I'm a pioneer in the art field. I'm an evangelist. I'm more popular at 46 than Picasso was when he was 46," he boasts.

And, at least in the Catskills, that seems to be the case. "After I finish my show, people come up to me and say, 'Your show made my weekend.' I combine comedy and creativity. People can see the creative process at work. I inspire new artists. They watch me and learn. I've painted and sold more paintings than 100 artists in their lifetimes."

What's on the horizon for Morris Katz? How about an autographed, broken-in palette knife? Or a benefit for "I Love New York"? ("I could leave New York and pay less tax, but I will not dump on New York now that I'm in the chips. I know my maker.") Or an original Katz going for $1,000? Why not? Recently, on a British telethon, a Katz, painted on a screen, went for £200. Now he's even breaking in his other hand to paint with ("This one gets tired"). And then there's the Katz Traveling Show. "If I got the right manager, I could make a fortune."

The interview over, he offers a painting—a black-and-white landscape. "Wait, I'll put in a house for you. You want a big one or a small one? Here, a small one. I'll put a person in the painting. It's you, running way from home. Wait—here you're carrying a Katz painting. I'll put in another person. It's your butler waiting for you to return. . . ."

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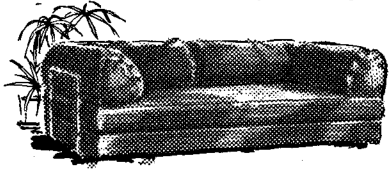

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Records / Alan Rich

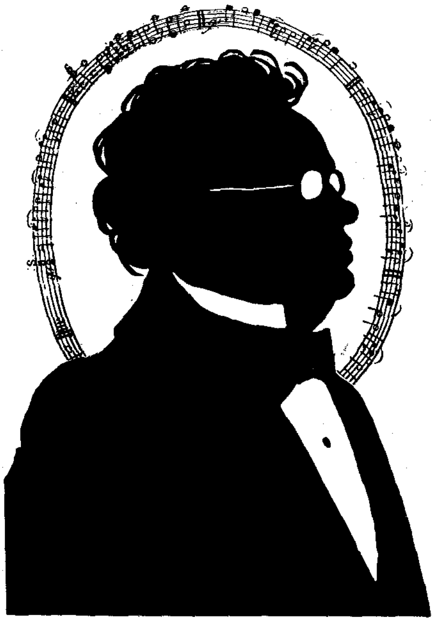
PATIENCE AND FORTITUDE

"...The surer Schubert became of the rules, the more adept he became at breaking them. Performers must be aware of this..."

To the virtues requisite in any sovereign musician—technique, imagination, and greatness of spirit—the successful interpreter of Franz Schubert's music must add the noble quality of patience. I wrote last week of certain contemporary composers who have evolved bizarre ways of filling musical time—Steve Reich, most notably. Taken against his own traditions, Schubert was in his day no less bizarre.

In his music, as in that of his contemporary Beethoven, there is a crossroads; both are pivotal composers at the start of a new musical language, the one no more important than the other. In a sense, Schubert's music foretold, even more prophetically than Beethoven's, the strange contradiction that lay at the root of musical Romanticism: the conflict between the very small and the titanic. Schubert's early instrumental compositions—a handful of string quartets and piano sonatas—are more interesting than most composers' juvenile daubings; badly formed though they are, they are failures specifically because Schubert's amazing harmonic sense, his ardent need to raise havoc with normal key relationships and to use change of key as the prime element in high drama, was totally at variance with the logic and overall symmetry of the classic forms he studied as a child. Small wonder, then, that he came to expend most of his adolescent energies in the creation of songs, where he could match his ideas of musical drama to the unfolding of a text.

Yet, as he moved on, he did begin to find the way to reconcile this unruly harmonic manner with the needs of larger instrumental forms. To put it another way: The surer he became of what the classical rules really meant, the more adept he became at breaking them. There is a lot of bad writing about Schubert, in books and articles, to the effect that his instrumental music—up until the sudden outflowering of mastery in his incredibly productive last year—suffers from being too songlike, and that his handling of form shows laziness or disinterest. That is in no way true. The creation by Schubert of instrumental forms that mirror the course of lyric drama, and create their own kind of dramatic surprise out of song techniques, was an entirely original invention. It stands, even more central than Beethoven's enormous expansion of symphonic forms, as the source out of which later flowed the dramatic use of form in Liszt and the vast symphonic lyricism of Mahler.



Performing the great instrumental works of Schubert, therefore, takes insights both into the motive power of the music itself and into what makes the songs work. I don't mean by this that a pianist playing a sonata merely has to maintain a singing line; that goes without saying. That pianist must also be able to relive within himself such events as that in "Nacht und Träume," "that sublime moment when the music moving gently in B major falls with unbelievable tenderness into the arms of G major" (to quote Gerald Moore's memoir, *Farewell Recital*, which came to my desk as I vainly sought my own words for this moment).

There are some few recorded performances that are, to me, touchstones of a pianist totally seized by the distinctive miracle of Schubert. Some, alas, have vanished. The late **Dame Myra Hess** once recorded the lovely little A major Sonata (D. 664—the "D" for Otto Deutsch is now the accepted catalog for defining the chronology of Schubert, as "K" for Köchel is for Mozart, and the numbers run from 1 to 965) with an imagination and a lively wit that I've never heard duplicated; that recording, last seen on Columbia HL 7119, is no longer listed. But there is **Artur Schnabel,** whose wisdom in holding on to a long Schubertian line of thought, whatever excursions off to the side it might indulge in, and whose infinite patience in sustaining that line at tempos often so slow that the music might otherwise break apart, made his Schubert playing the center of a cult when this music was otherwise neglected. Listen to Schnabel's playing of the slow movement of the great last sonata, the B-flat (D. 960). Listen, especially, to the way that sublimely elegiac line of melody holds like a steel cable midst the most complex subsidiary figurations. And listen, most of all, to the way Schnabel reveals that moment of nameless mystery near the end, where the music is carried, so slowly that you forget to breathe, to its ultimate emotional despair, to become suddenly irradiated by a sideslip from the darkest woe of C-sharp minor to the blinding rays of C major. Schnabel's recordings of the two last sonatas used to be on Angel's "Great Performances" reissue series; they can now be found on an imported set, Peters C147 1557/8, along with the D major Sonata (D. 850) in one of Schnabel's lesser performances. But lesser Schnabel performances of Schubert are still preferable in spirit to the rushed, unfeeling **Horowitz** performance of the B-flat, which RCA has seen fit to reissue on ARM1-2873—or to the brutal clobbering the music takes from **Lazar Berman** on Angel S-37495.

Are there no contemporary pianists for Schubert? Yes, a few. RCA, in its further wisdom, has seen fit to delete **Peter Serkin**'s marvelous reading of another sublime work, the G major Sonata (D. 894), formerly listed as LSC-2874; a search might turn up a copy. But there is available the equally fine **Vladimir Ashkenazy** performance on London CS 6820. More than any large-scale Schubert work, this sonata demands the utmost patience. Its huge opening movement seems to build its line out of the very essence of motionlessness; on the surface, much of it is a study in quietly articulated full chords, obviously Schubert's *hommage* to Beethoven's *Waldstein.* But there is a line of thought in these opening whispers, and it is later to explode terrifyingly in the development; again, the satisfactory performance must lead us there. This Ashkenazy does beautifully and, despite the off-putting length and apparent leisureliness of the movement, he has the good manners to observe the repeat. I am also charmed by the way Ashkenazy is obviously charmed by the genial, perky modulations in the finale; if he doesn't find in them the flutter of angels' wings that Schnabel did in performances I remember from my youth (but which he never recorded), that would be too much to demand of any mere mortal.

Among contemporary pianists, there is also the excellent **Anievas** set of the Impromptus on Seraphim, which I wrote about last month, and a pair of strong, wise performances by **Radu Lupu** on London 6996 of the late A major Sonata (D. 959) and a curious early work, the A-flat major Sonata (D. 557).

Recordings of Schubert's string quartets exist in profusion, although, once again, one must pick carefully. I have already written, earlier this year, about the paucity of recordings of the greatest, if least ingratiating, of the quartets, the strange, craggy G major (D. 887). I am not at all pleased by the elegant, mellifluous performance by the **New Italian Quartet** (Philips 9500409), in which the crags are sandpapered down to shiny pebbles; the **Amadeus Quartet** performance (DG 139103) is, like everything that group does, intelligent and well planned—but little more. There should be a law demanding that Columbia reissue its **Juilliard Quartet** performance (Epic BC 1260); this is music to be played by musicians with Bartók and Schönberg in their ears.

Our two best "young" quartets have splendid RCA recordings of the most popular quartet, the D minor, subtitled *Death and the Maiden* (D. 810), and I could happily live with either the **Guarneri** (ARL1-1994) or the **Cleveland** (ARL1-0483). If I lean to the Cleveland, it is only for its slightly superior reaction to the demoniac *moto perpetuo* that forms the last movement; here, again, is music that seems to go on forever, but goes on so irresistibly, so imaginatively, that the ideal performance—which the Cleveland approaches—seems over in seconds.

Perhaps the C major String Quintet (D. 956) is too close to me to make it possible to locate a favored recording, and I'm sure I'm not the only person reading these words who can connect some overpowering personal experience with a hearing of the slow movement of this indescribable work. Mine came in California, climbing Mt. Tamalpais by day and then coming down for a performance by a short-lived group called the **Hollywood Quartet**—hearing the quintet with friends, yet sublimely alone. The Hollywood was an excellent quartet; its leader and cellist were Felix Slatkin and Eleanor Aller, parents of the young conductor Leonard Slatkin. The group recorded the quintet (with Kurt Reher, second cello) on Capitol P8133, and even without a day of mountain climbing it's the best recorded performance I've ever heard. But there's no use looking for it; I write only in hopes of a reissue. Of available performances, the best is by the **Melos Quartet** with Mstislav Rostropovitch playing the extra cello part (DG 253980). The Melos, by the way, has recorded all fifteen Schubert quartets in a single DG album (2740123), which I haven't heard. From the evidence of this single record, however, it ought to be quite good.

Obiter dictum: My haste to deal with the phenomenon of **Ervin Nyiregyházi**'s weird Liszt album in my last record review led me to run a few facts together. The Columbia album I reviewed (M2 34598) is newly made, not—as I said—a revision of a set the pianist had made for a private label some years ago. *That* set, made by the International Piano Archives, was commercially released as Desmar 111. Meaning that there are actually two Liszt albums in circulation by this hapless victim of a monstrous hype job—in which not only the New York *Times* but also the august Ford Foundation, which has put up many shekels to bring Mr. Nyiregyházi and a piano together again, have connived.

I will write next week about the City Opera's extraordinary revival of Kurt Weill's **Street Scene,** but the company's season will already be over by then. Let me urge you now, therefore, to try to see one of the two performances scheduled for this week—the City Opera at its legendary best.

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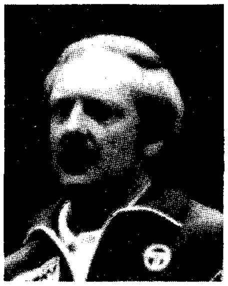

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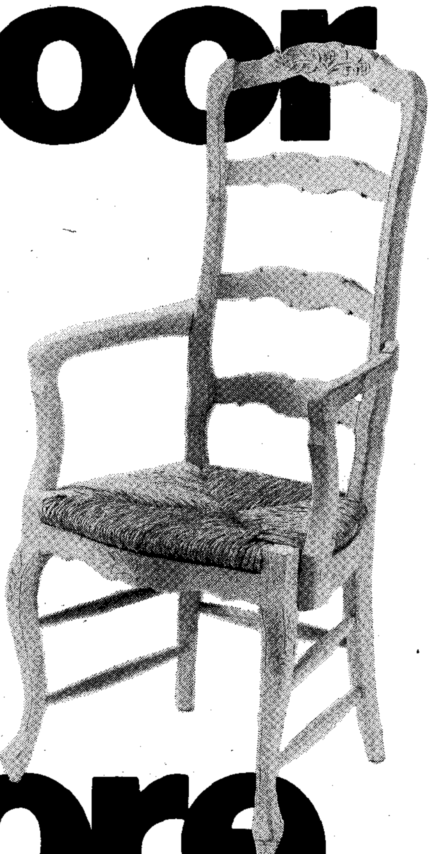

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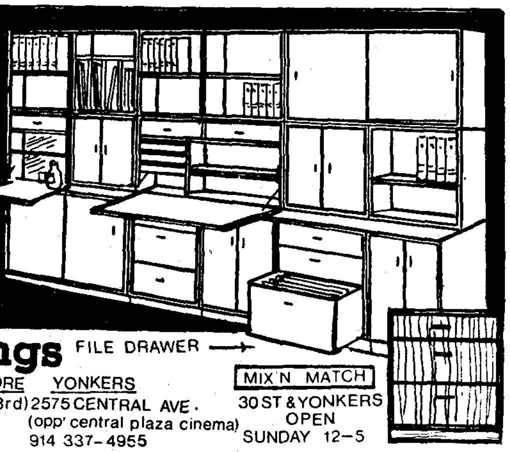

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But now, from the industrial wasteland comes **Devo**: five musicians in plastic face shields and bright-yellow jumpsuits bought in a janitorial supply house. On their first album, *Q: Are We Not Men? A: We Are Devo* (Warner Bros. BSK 3239), they combine explicit adolescent angst and sci-fi melodrama with a clipped, metallic, electronically enhanced keyboard, guitar, and drum sound that's a bizarre combination of the Raspberries and Kraftwerk. What is attracting legions of Devotees, though, is the highly charged consistency of the music, and the group's relentless adherence to its concept (gimmick? shtick?). "Our music turns some people liquid," they say.

Steve Gibbons is nothing less than an English version of Bob Seger. Transferring the obsessive rock that made him a star in the bars of Birmingham onto a record, *Down in the Bunker* (Polydor PD-1-6154), he sounds like a man whose sole purpose in life is to make his music.

At a time when conceptualization seems to have overtaken realization, **Nick Lowe**'s philosophy of making music is simple: "Get it all down in under three minutes of perfection and create a pop single." His writing, playing, and producing credits would take pages to list, but the first album under his own name, *Pure Pop for Now People* (Columbia 35329), manages to have something for everyone and still be consistent and delightful.

Linda Ronstadt couldn't have helped but fail a little. Seems that lately every piece of musical territory she'd had her eye on got conquered. Raucous, fragile, sultry, you name it, she was able to pull it off. Even a version of "Tumblin' Dice" that a lot of people said was better than the original. And so, on *Livin' in the USA* (Asylum 6E-155) she covers Hammerstein and Romberg, Chuck Berry, Smokey Robinson, and both Elvises. But she tries so hard to make each song perfect that the album ends up being too ambitious to be bad, too clever to be brilliant.

The peripatetic madhouse that was **The Who** will now be no more, and the last album by the band (though the surviving three members insist that they'll carry on) is at best a conversation piece for dedicated Who fans. *Who Are You* (MCA 3050) contains the essential Who sound, with only subtleties, refinements, and details to get really interested in. It is a record that at once displays a total mastery of musical form and betrays the limits of too many years spent in the studio. It is, sadly, the record that made them decide that it was time to go back to playing live. —**Tom Bentkowski**

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Toys—For three days only, almost everything in this store will be on sale at 20 percent off, including the brand-new, completely washable German Stupsi dolls, usually $72.50–$92, now $58–$73.60; Vegimals, were $18.90, now $15.30; Cable Car toy, was $9, now $7.20; Ravensburger games, were $5.50–$13.50, now $4.40–$10.80; Caran D'Ache complete line of crayons, pens, and pencils, were $3.60–$32 a set, now $2.88–$25.60; Polistil Italian model cars, in a complete line from motorcycles to Volkswagens to Rolls, were $7.80–$15, now $6.25–$12. Also on sale at 20 percent off will be the whole Brio line of trains, trucks, tunnels, etc.; Sasha dolls and clothes; the Swiss Naef wooden toys designed by Peer Clahsen, Antonio Vitali, and Kurt Naef; and boats, puppets, puzzles, crib toys, stocking stuffers, and all of the books in the back room. Master Charge, Visa, American Express, Diners Club, checks accepted; all sales final. *dollsandreams, 454 Third Ave., near 32nd St. (685-4277); Thurs. and Fri. 10 a.m.–7 p.m., Sat. till 6 p.m.; 11/9–11 only.*

Art—Framed and unframed graphics by very famous artists, all signed, are on sale here. The following prices include frames: Calders, were $750, now $475; Mirós, were $2,000, now $1,200; Dalis, were $225, now $100; Lindners, were $850, now $475; Jansems, were $375, now $185; Wunderlichs, were $500, now $225; Rouault woodcuts, were $275, now $175. In addition to the graphics, framed and unframed art posters are now 50 percent off. American Express, Master Charge, and Visa accepted; no checks; all sales final. Take the LIE to Exit 33, turn left onto Lakeville Rd., and proceed to Middle Neck Rd.; or take the LIRR to Great Neck, and then the Academy bus. *Gallery 169 (The Artist's Bag, Inc.), 169 Middle Neck Rd., Great Neck (516 466-4899); Mon.–Sat. 10 a.m.–6 p.m.; through 12/2.*

Meat—Here's a one-week sale on meat, including plenty of prime beef. Whole prime fillets of beef, weighing 8–10 lb., usually $6.89 a lb., now $4.50 a lb.; Canadian back spareribs, usually $4.89 a lb., now $3; 10-lb. boxes of prime sirloin or prime round, ground, were $38.90, now $28.90; boneless prime ribs of beef, usually $5.89 a lb., now $4. The two books written by the butchers, *Meat* and *All About Meat*, are being sold for 30 percent off the publisher's list price. Master Charge, Visa, checks accepted. *M. Lobel & Sons, Inc., 1096 Madison Ave., near 82nd St. (RE 7-1372); Mon.–Sat. 8 a.m.–6 p.m.; through 11/11.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Table settings—Hundreds of patterns of dinnerware, flatware, and stemware, by the most respected names in the world, are on sale at this downtown discount shop. Fine china from Wedgwood, Lenox, Royal Doulton, Spode, Rosenthal, Ginori, and others, usually $40–$170 for five-piece place settings, now $30–$128; Mikasa bone-china service for twelve, regularly $800, now $300; Sango china, service for twelve, regularly $300, now $120. Casual dinnerware from Mikasa, Johnson, Noritake, and others, regularly $60–$315 for service for eight, now $25–$240, including one Wedgwood stoneware pattern regularly $200, now $80. Crystal is now up to 50 percent off regular prices. Crystal D'Arque glasses, now $1.75; Mikasa glasses, now $8; Italian and French stemware, was $2 apiece, now $1. Stemware is 20–30 percent off retail prices. Flatware includes stainless steel, silver plate, and gold plate, but the shop does not carry sterling-silver flatware. Reed & Barton, Community, Oneida, International, and other flatware, stainless services for eight, usually $20–$180, now $10–$120; silver-plate service for four, usually $60–$120, now $35–$80. Master Charge, Visa, checks accepted; no refunds; exchanges possible; delivery additional. *Hempstead China, 27 William St. (344-6970); also at Roosevelt Field Shopping Center, Garden City (516 746-8720); Mon.–Fri. 8:30 a.m.–6 p.m., Sat. and Sun. noon–5 p.m.; through 11/22.*

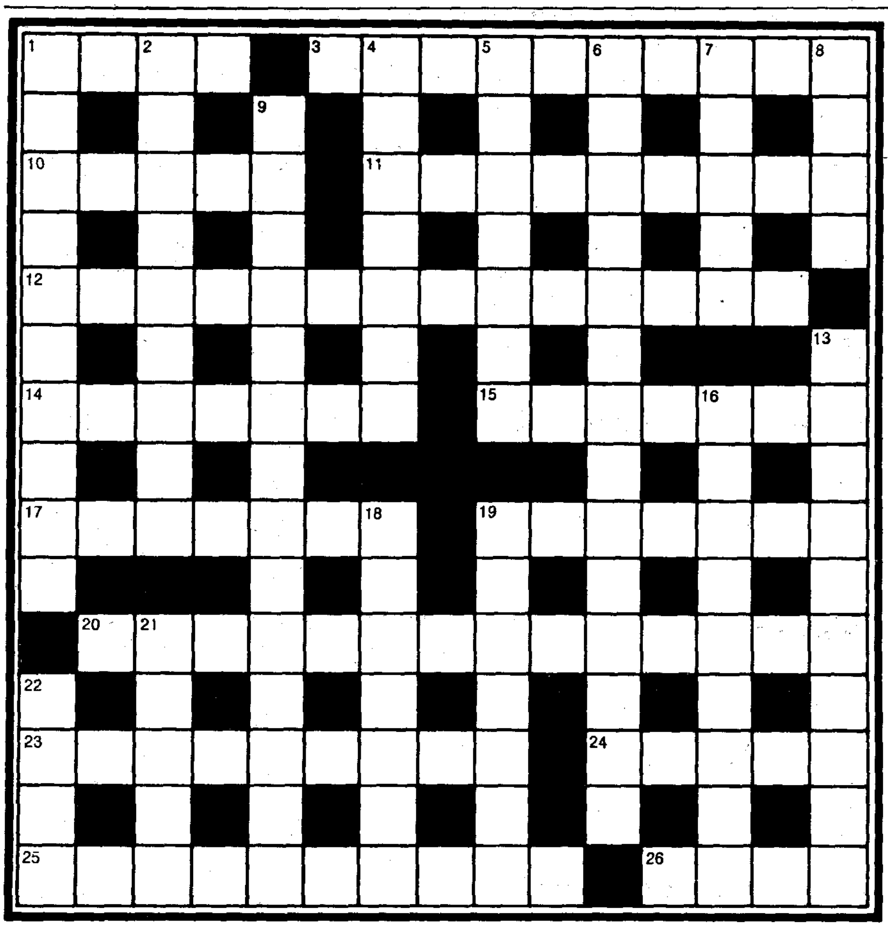
For kids—Furnish a child's room during a one-week sale in which this shop drops its prices below its normal discounts. Lullabye two- and three-piece sets, including crib, mattress, and matching chest, retail $400–$600, usually $340–$550 here, now $200–$350. Lullabye cribs, up to $360 elsewhere, usually $139.95–$300 here, now $89.95–$200. All winter coats, jackets, and snowsuits are 30 percent off retail prices, including Jean Le Bourget one-piece snowsuits, regularly $90, now $60; Tidykins snowsuits, usually $38–$55, now $26.60–$38.50; assorted jackets, were $28–$48, now $19.60–$33.60. Baby Moon handmade jumpers, some with blouses, in sizes 1–8, usually $25–$53, now $17.50–$36; Bébé Jou velour shirts, overalls, jumpsuits, infant sizes through toddler-4, were $20–$40, now $14–$32.20. Selected skirts, shirts, pants, dresses from Little Topsy, New Moon Kids, and Cupcakes are on sale at similar savings. There are also specials on Fisher-Price toys, including My Friend Mandy, usually $23, now $14; and riding horses, usually $24, now $15. Master Charge, Visa, checks accepted; all sales final. *Curds & Whey, 1461 Third Ave., near 82nd St. (628-2677); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m., Thurs. till 8 p.m., Sun. noon–5 p.m.; 11/6–12.*

Sculptural tables—One-of-a-kind metal sculptures, many of them with glass tops to form cocktail tables, are being sold off in two days by the award-winning artist who created them. *Ortago* cocktail table, with 40-in. round glass top, was $1,350, now $500; *Chrome Chunks*, a wall sculpture, was $2,500, now $650; several other cocktail tables, were $700–$1,000, now $75–$550. A number of architectural models for large-scale commissions are available at $75–$200, were $500–$800. Also, there are about a dozen prototypes and samples of Silastone tables, were $500–$1,700, now $100–$700. There are about 50 pieces in all, every one handmade and signed. Checks accepted; no credit cards; delivery additional. Take the F train to Queens Plaza, then the GG train to 36th Street. If driving, phone for directions. *Silas Seandel Studio, Inc., 36-41 36th St., Long Island City (371-6726); Sat. and Sun. 10 a.m.–4 p.m.; 11/11 and 12 only.*

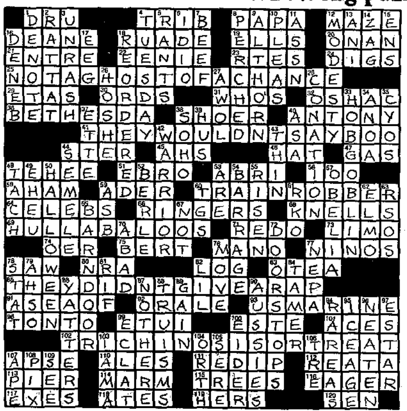
Leather accessories—Top-grain-leather goods are on sale while this manufacturer opens his warehouse for a two-week semi-annual sale of samples and overruns. Men's wallets and billfolds, women's wallets, French purses, and cigarette cases, usually $12–$20, now $5–$9; disco bags, usually $6–$12, now $3–$5; women's belts, usually $5–$12, now $2–$6. Checks accepted; no credit cards; all sales final. *Carter Leather Goods, 41 East 11th St. (475-3537); Mon.–Fri. 10 a.m–5 p.m., Sat. 9:30 a.m.–3 p.m.; on Sat. use entrance on University Pl.; 11/6–18.*

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last week's Will Weng puzzle.



Solution to last issue's puzzle:

C	E	N	O	T	A	P	H	■	P	R	O	S	I	T
A	■	I	■	R	■	O	■	■	■	E	■	U	■	R
B	A	C	H	E	L	O	R	■	S	P	A	R	T	A
L	■	E	■	F	■	H	■	C	■	R	■	B	■	V
E	U	S	T	O	N	■	M	A	R	I	T	I	M	E
D	■	T	■	I	■	B	■	R	■	N	■	T	■	R
■	■	■	A	L	T	E	R	N	A	T	I	O	N	S
A	■	O	■	■	■	W	■	A	■	■	■	N	■	E
M	I	C	H	E	L	A	N	G	E	L	O	■	■	■
A	■	C	■	C	■	I	■	E	■	E	■	P	■	P
S	L	I	G	H	T	L	Y	■	M	A	L	A	Y	A
S	■	D	■	E	■	S	■	H	■	P	■	N	■	U
I	D	E	A	L	S	■	P	U	R	I	T	A	N	S
N	■	N	■	O	■	■	■	G	■	N	■	M	■	E
G	A	T	I	N	G	■	C	O	N	G	E	A	L	S

Clues

ACROSS

1 Hollow-sounding cover. (4)

3 Novel of French depravities with modern contrivances. (3, 7)

10 Someone leaving bed takes a bit of a step. (5)

11 Sure to trace disorderly animals. (9)

12 Pupils not dropping off, being acutely aware of their social status. (5-9)

14 Fastened the dog when the children are around. (7)

15 It's shot out, stupid! (7)

17 Pretends to possess a mass to use in the wrong way. (7)

19 Lopes back around America, having lost a note concerning marriage. (7)

20 Seaman returns as a successful student. (8, 2, 4)

23 Foreign kids raising a strange plant? (5, 4)

24 Is able to take a novice to the waterway. (5)

25 In the matter of Puck and Oberon, there's no truth. (5,5)

26 Refuse in the garden yard. (4)

DOWN

1 Extremely offhand in breaking semi-pure clay vase. (4, 6)

2 Occasions for fashionable postures. (9)

4 No way to let the sun shine through! (7)

5 Gets into line for clothes. (7)

6 Elect to join the clerical staff? (4, 4, 6)

7 Keep company with the rugby establishment of Greece? (5)

8 Window dressing? (4)

9 Old knight having a beery drink! Novel, eh—or would you apparently call it stern stuff? (8, 6)

13 "Peter Pan" for instance? What a simple clue! (6, 4)

16 Nurse I can disturb as a matter of policy. (9)

18 I get into a commercial transaction, not heartlessly, but with prominent effect. (7)

19 Walker, almost, with a harsh, shrill sound. (7)

21 Excuse for failure coming from a liberal I bitterly opposed. (5)

22 Part of the limb of a young thing. (4)

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ART

ArtIsrael, Kalt/Waldinger Gallery presents Moshe Michaan - Paintings, Bat-Ami Varsano - Jewelry. Thru December 2nd. 12 West Carver, Huntington, L.I., (516) 673-5665.

Chalk & Vermilion—30 East 60th Street. Lowest Prices - Rockwell, Neiman, Folon, Dali, Boulanger, Vaserely, Balet, Solombre, etc. (212) 935-5036.

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American Bronze Sculpture—Harry Jackson, Earl Heikka, L.C. Hampton, Kauba. Western paintings by Don Troiani. SMITH GALLERY, 19 East 76th Street, 929-3121. T-S, 11-4.

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Art Publishers Sale—Original, limited edition graphics. 40% to 60% off regular retail prices. 915 Broadway, 21st Street, 6th Floor, 10 - 4 p.m.

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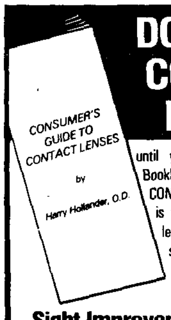
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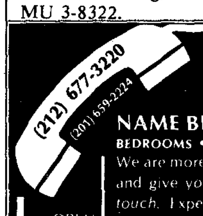

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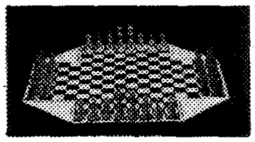

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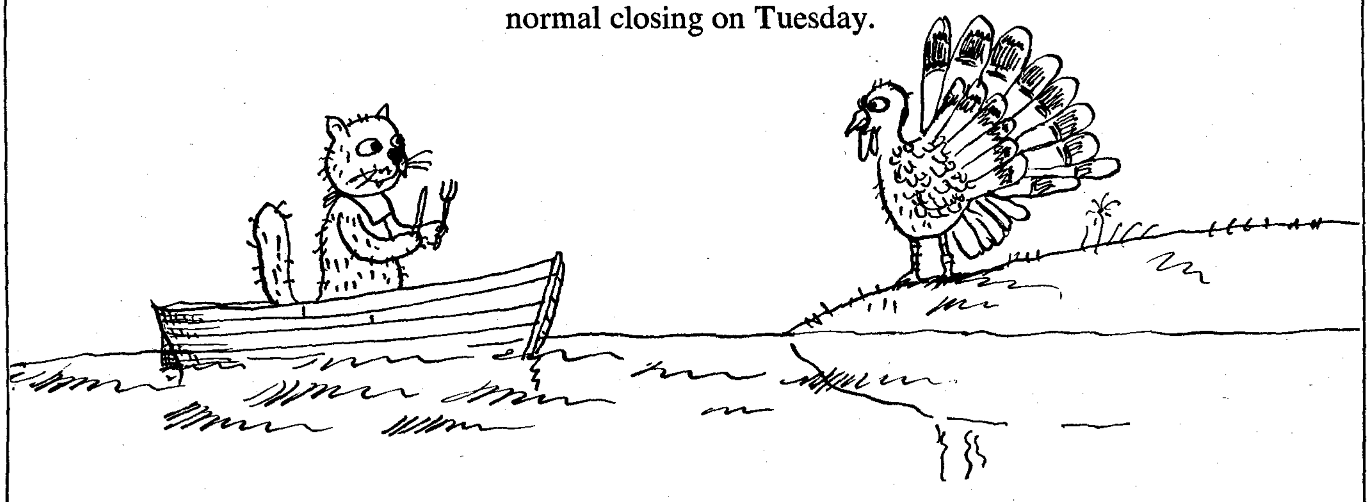

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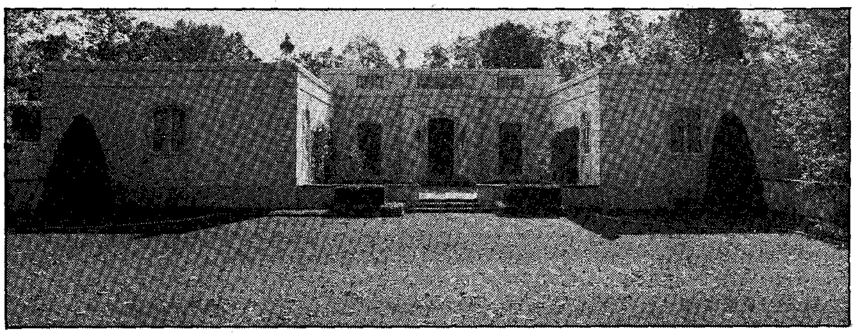

"Le Petit Trianon" is on 6 magnificently landscaped acres with formal gardens and man-made pond at the end of a private country lane. Built with central air-conditioning in 1969, this exquisite European pavillion has high ceilings, parquet floors and lovely mouldings. A circular marble foyer opens to living room 20 x 30; tray-ceilinged dining room with bow window off large and beautifully equipped kitchen. Master bedroom with fireplace has two dressing room-baths opening to secluded swimming pool. Guest room with bath and double servants' room with bath. Separate three-car garage with potting shed, greenhouse, and generator. This small gem is within an hour's drive from New York City and is priced realistically for immediate sale.

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Bunkhouse hunting lodge by State Land. Well water, furnace, insulated, *2 yrs old on 2½ acres. Only* $18,400-terms.

Playhouse-one *of a kind!* 3 bedrm, 2 bath, over stream below waterfall. Lavish appointments. Covered bridge in drive. 5 acs. $125,000.

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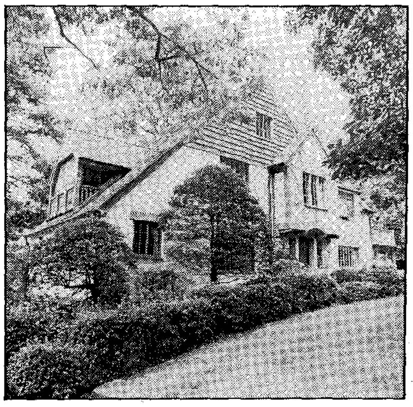

WESTCHESTER MINI ESTATE

Elegant Tudor, nearly 2 pvt acres in Briarcliff Manor; brook, gazebo, patio, gardens. Lge liv & dining rms, study, sunny kit, bkfst rm. Mstr suite, 4 addl bdrms, 4½ baths. A-1 cond. Easy commute. $169,500.

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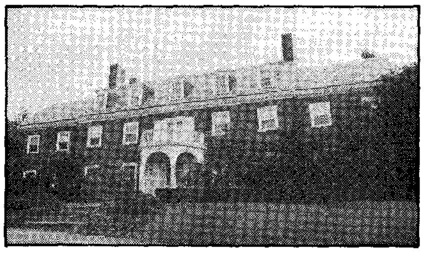

Magnificent brick center hall Colonial in North Caldwell, N.J. 10 large rooms include marble floor, 2 fireplaces, solarium. Beautifully finished 3rd floor offers 3 extra rooms & 2 baths. 3-car garage with apartment above, all on 3 acres. $425,000.

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WATERFRONT ESTATE • 5.75 acres featuring Inground Pool cabanas, marble terraces with eye-catching views of Long Island Sound and Conn. 20x27 living room, banquet sized dining room, breakfast room, three handpainted fireplaces • 6 bedrooms (two complete master suites with dressing rooms and innovative baths), 5 bathrooms, 370 ft. waterfront • automatic indoor plant watering system, rotating in-wall television, sundecks, marble walks and fountains, central air conditioning, tool house and alarms, maids quarters, guest wing, game room, study, skylights, etc. Located near Country Club, beach, Stony Brook University and Brookhaven Laboratory. By appointment.

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$185,000

Dramatic creation of glass, stone and weathered wood. 43' beamed living room with free standing fireplace, 42' gallery, hexagonal bedroom wing. Situated on 56 wooded acres with swimming quarry and mountain views. Color brochure on request.

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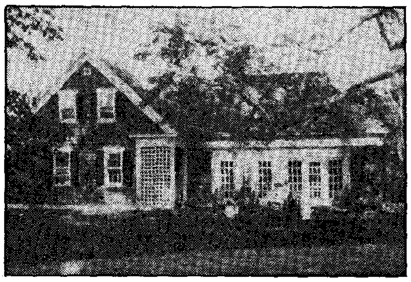

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Nestled in William Merritt Chase's historic Art Village, " Fair Oaks Cottage" is a decorator's renovated carriage house in top condition on a sylvan one-half acre. Slate floor living room with cathedral ceiling and balcony, fireplaces, gourmet kitchen, den-dining room, 2 bedrooms, 2 baths. Year round heat. Asking $135,000.

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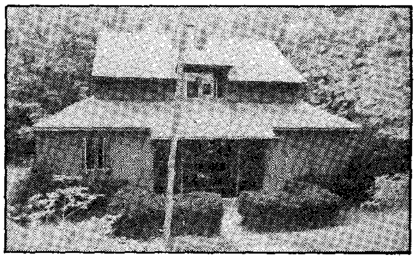

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Distinctive styling and true country living in a cozy contemporary on 3 acres in Roxbury, Ct. Just 1½ hours from NYC. Designed by Architect Edward Paul with interiors by Bloomingdale's, this 3 bedroom home was featured on the cover of HOUSE & GARDEN Building Guide. Set in thick woods on the site of an old grist mill. Sounds of a bubbling brook fill the house. Kitchen-dining room, living room with massive stone fireplace, spacious foyer-serving room, 2 baths, cantilevered deck overlooking millstream. $125,000.

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This magnificent apt features 8 rms, sliding glass doors to terraces from every rm. 3 full mstrs + libr, all marble & mirror gallery, FDR, lgr liv rm, new kitch + maid's in the most exquisite cond thru out. *Only one of a kind. Offered at $650,000. Shown by appt only with Edith Sacks.*

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90's EAST (off 5th Ave) 2 BRs + Dining Rm. Brownstone co-op in fine shape. A/C, W/D, carpeted. MUST BE SOLD. $85,000. Mnt in $300's. Other brownstone co-ops.

1 TO 3 BEDRMS. Reasonable price & Mnt.
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70's EAST (3rd Ave). A most desirable 2 bdrm apt on a hi flr, light & bright, high ceilings; 3 separate bdrm wings, windwd kit, lovely din area. Move-in cond. Mnt under $600. Asking $120,000... ALSO

SUTTON PL. S. Exclusive. A RARE FIND. Mnt of $290 incl util for a lrg 1 bedrm apt w/1½ baths, eat-in windwd kit, lrg din area, grac LR, 5 lrg closets. $95,000.

Call JOYCE WEST, 754-9347

EAST END AVE. 4½ rms. Exclsv New Listg. Brand new kitch w/WD, 2 BRs, spac LR all facg E. w/lots of light. Maint $421. Ask $82,500. Liberal financg permitted .... ALSO

80's E. Floor of Twnhse. Lrg LR/wbf, den, 3 BRs (mstr w/wbf), 2 brand new bths, lrg country kitch facg gardens. Lots of Charm. Ask $105M. Mt $620. 80% T.D. .... CALL

JANE NYE, 754-9349

PARK AVE (50's). Terraced Perfection. 6 magnif rms on hi flr. 2 lovely BRs, 2 bths. Huge LR & DR, serv rm/bth. Ask $275,000.

Call NANCY ELIAS, 754-0733
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PARK AVE. 6 rms. Exceptional apt w/lrg rms in fine older bldg. LR/wbf, forml DR, 2 BRs w/bths, new kit, serv rm/bth. Hi flr lite & brite. Ask $185M. Low Mnt .... ALSO

PARK AVE (60's) 4 rms. One of a kind apt. Gracious din gallery, lrg LR/wbf, 2 BRs w/bths, excell kit, hi ceils. A very special apt in super bldg. Mt only $750.

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SUTTON PLACE. MAISONETTE. A once in a lifetime oppty for the discriminating buyer - offering the privacy of your own townhse in a majestic famous bldg. This Triplex consists of 3 MBRs + 2 smaller BRs. His & Hers bathrms + 5 additional bthrms. Sauna. Custom closets. Panld Den Din rm. Restaurant kitchen. Liv rm. 3 Wbfs. Maint $2300. Price $450,000 .... ALSO

PARK AVE (low 70's) DUPLEX SUPREME. Estate Sale. For the connoisseur. 1st level: gracious entr gallery, 30' LR/wbf, 26' formal DR/wbf, libr/wbf, pwdr rm, kitchen & pantry, 3 maids rms & servants din rm. 2nd level: 5 huge mstr BRs w/dress rms, 2 wbfs, each BR w/own bath. Hi flr. Owner relocating. Mt. $2300. $450,000... ALSO

5TH AVE (60's) Mnt $569 incl util. 2 Terraces. 1 B.R., sep din rm, liv rm, new kitchen, 2 bths. Ask $150,000 .... CALL

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MURRAY HILL. Studio on Park Ave. Exclusive! Alcove Studio. Balcony leads into drop LR. Bright & lovely sep windwd kitchen ALL faces on Park Ave. Elegant bldg. Restaurant, room servc. Telephone message desk servc. Low maint of $249. A good buy at $39,500 .... ALSO

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BEEKMAN PLACE. 3 BRs. Prestige 3 bdrms + maids rm + formal DR, LR has wbf. Good view. $150,000. Mnt $995 .... Please call JUDITH SHARE 754-9300 if no answer 796-3519

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5TH AVE (60's) Unique 4½ rms. Very bright side Park Views. New enclosed terr w/sliding glass roof for dining. Country kit. Den + mstr BR. Mnt $630. *Pauline Kunstler.*

5TH AVE (70's) Spectac Park Vus. Superb 2 mstrs, 3 bths, LR/wbfp, hi flr, gourmet kitch, serv rm/3rd br, unique blt-ins. Older elegant bldg. Maint $1,000. Eves & Weekends call 249-6272, Irina Urban.

60's E. 8 rms. Custom designed Exclusive. 2 terraces sunny city vus. 3 BRs, libr, eat-in kitchen, maids rm & bath. Ultra special apt. Call Joan LaCaille.

60's Mad. 9 rms. Exclusive. European elegance prevails in this 3 MBR + libr apt in perf cond. Call Peggy Jacobi.

60's E. 8 rms. Dramatic Double Height Ceiling Duplex. LOWER FLR: Cathedral LR 24x28 w/grand wbfp, formal Dr & libr, also w/wbfp, pow rm, kitch & 1 serv rm. UPPER FLR: 3 mstr BRs, 2 baths. UNIQUE ESTATE OPPTY. $275M. Low Low Maint $963. Call only Suzanne Mosby.

70's E. New Listg. Charmg vus. 3 mastrs, 3 bths, good kitchen. Asking $170,000. Maint $685. Call Mrs. Cardozo.

70's E. Exclusive. Elegant twnhse living. 2 oversized LRs/wbfs + 2 BRs, hi ceils, Low mnt. Reduced to $175M. Mrs. Cardozo.

70's (Park-Lex) Exclusive. 4½ rms. Stunning 40 ft planted terrace. Hi flr. SW sunny 25' LR, great kitch. Every rm off terr. Open vus. Ask $160M. Mt $900. For details call only Barbara Van Camp.

70's CPW. 8 rms. Perch On Park - New Listg. Panoramic Park vus deplex. TERRACES. Wbfp. 30 ft mstr BR, enormous bath + 2nd BR & libr. Excellent cond. Finest bldg. Mnt $1300. Quickly call Mrs. Herskovitz.

80's Low (Park Ave) 8 rms. Charmg Duplex perf cond. Sunny home LR, DR, 3 huge BRs, 2 mds. Excel cond. Mnt $1257. Well priced. Don't miss. Call Sheila Druckman.

80's E (Gracie area) 6 rms. Choice New Listg. Old world charm. Hi flr, good cond. Lrg LR/wbf, form DR, mod kit, 2 mstrs, mds rm, 3 bths. Bright and sunny. Mnt under $700. Call Mr. Lynch.

PARK AVE (50's) 6 rms w/So. Terrace on hi flr. Magnif LR/wbfp, formal DR, 2 BRs, 1 mds, 2½ bths. Absolutely beautiful. $300,000. Mnt $1300. Christina Sperling.

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PARK AVE (lo 80's) 14 rms. Desire A Dplx. Smashing corn apt 4 BRs, pan lib, LR/wbf, Beautiful marble floor. Central A/C. Maint $1560. Call MaryJane Weiskopf.

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5TH AVE (70's) 3½ RMS. Magnif large light brite apt. WBF. Views of Central Park and unobstructed views to the east. 1½ baths. Needs a bit of attention. Asking $105,000. Maint $596.02. Call Mrs. Case.

5TH AVE (70's) 11 Rms. VIEWS! VIEWS! One of the most fabulous Penthouse Triplexes in N.Y. has just become available. Beaut panld LR with fireplace & picture windows overlooking Central Park, formal DR w/fplc, master suite facing the Park, 3 other master BRs, library. Panoramic views of the City & Central Park from 2 terraces and greenhouse. The entire apt was featured in *Architectural Digest.* Call Mrs. Hagen.

PARK AVE (80's) EXCLUSIVE. 1st OFFERING. Spacious & sunfilled 4½ facing Avenue on hi floor in desirable post-war bldg. 26' LR, 2 MBRs, 2 baths, mod kitch, thru-wall A/C. Ask only $100,000. Mt $671. Please call Mrs. Van Wagoner-Felske.

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80's EAST. FAMILY MANSION. Handsome wide 5 story brick townhse on lovely residential street near park. Superb cond. Spacious entertainment areas. Beautiful details thruout. Elevator. Garden. MUST BE SEEN. For details call Mrs. Bowditch.

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C.P.W. (70's) Spacious 9 rms, S & W exp, 3 or 4 MBRs + 2 mds .... Ask $250,000.

5TH AVE (60's) 4½ rms: 2 MBR, 2 bath. Mnt $478. Ask $150,000. ALSO 5 rm w/high So. terr. Mt $666. Ask $190,000. Garage in bldg.

5TH AVE at 81st. Hi flr Duplex totally renov. move-in cond. 12 rms: 4 MBRs + libr. Asking $595,000 or rent fully furnished $7500. Offers are invited.

PARK AVE (60's) 10 rms exquisite taste panld LR/wbfs in LR & MBR, thru-wall A/C. 4 expos. Ex. kit & laundry .... Ask $350,000.

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1ST To 5TH

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Super Bachelor Pad; prestige mod bldg, lge Master BR, tiny den, New EIK, LR/FP, great built-ins; 1½ bths. $175,000. Mt $630. Call:
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10 HUGE rms w/pvt garden, 2 WBF, 3 Masters, maids, 4 bths + powder rm, Libr, ONLY $900. Ask $285,000.
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Diana Wantz 688-8700

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60s E. 4½ bright, perfect rms. LR + Din area, 2 BR, 2 ba. Mt $565.
Cristina Alvarez 688-8700

70s E. 6 rms. 4 rms w/wbfpls, good kit. $155,000. Maint $580.
Sue Kennedy 688-8700

60s 5th Ave. BEST BUY. 4½ rms, LR w/built-ins, 2 MBRs, 2½ ba. hi floor. Price $130,000 Maint $673.
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80s E. Lg 1 BR off Mad Ave w/terrace, 1½ ba, dressing & DRs. Excellent space for $85,000. Good T.D.
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50s E. Sutton area. Bright 5 rms hi fl, 2 MBRs, move-in cond. Ask $160,000. Maint $500.
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70s E. Extra lg bright 4½ rms. Kit w/wind. Move-in cond. $130,000 Mt $609. incl utils.
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5TH AVE DUPLEX redone mod expansive layout, winding stairs, marble flrs, 4 mstrs + libr, FDR, chef's kitch, WBF, maid's rms, mt $1900, expensive but well worth it. Others. Call David Day

60's E. MOD 6 RMS 2 masters, formal din rm, maid's rm, 3 baths, large liv rm, wind kit, bkfst area, $735 maint includes utils, asking $155,000. Call David Day

EAST 79 ST PENTHOUSE 4 BDRM designed architecture, landscaped wrapped terr, spectacular river & city views, huge kitch, mint cond, mt $1300. Call Alicia Bailey

90's PARK/MAD EXCLUSIVE 4½ rms, 2 bdrms, 1 bth, sunny & brite, excel pre war, doorman bldg, low $310 mt, asking $85,000, liberal finan. Call Ellie Frommer

GREENWICH VILLAGE Wrap terrace, city views, hi flr, 2 bdrms, + den, FDR, wind kitch, in excel bldg, gar, maint $1000. ALSO 1 bdrm, mod kitch, central A/C, maint $425, hi TD. Call Edie Kaufman

11 ST WEST VILLAGE NEW CO OP Brite 1 bdrm, $60,000 with $147 mt. Call Mary Thompson

EAST 80's TOWNHOUSE Small cozy, 2 duplex house, nice details, mint cond, others. Call Frances Hedin

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FIRST OFFERING
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Page of Lists/Terry Clifford

A GAGGLE OF GURUS

> "...Here are seven of them who actually live in town and can be noticed going about on city streets and on subways..."

Back in the late 1920s, a Mrs. Griscom became convinced that the Second Coming of Christ would occur on the highest peak in New York City, which she wrongly believed was a hill near West 253rd Street. She erected a large cross there and a gorgeous mansion, which she staffed with servants, and waited patiently with her followers nearby. (The mansion still stands, now owned by Manhattan College.) Jesus never came to New York, but lots of gurus did. Here are seven of them who actually live in town and can be noticed going about on city streets and on subways.

1. **Sri Chinmoy,** Bengali, entered the holy life at age twelve, arrived in New York in 1964, and is now director of a meditation group at the United Nations. A prolific writer, he once composed 843 pious poems in 24 hours, and he has an art gallery for his own paintings in the Grand Central Terminal arcade. His is the voice you hear on Dial-a-Meditation, 526-1111. Free public meditation Wednesdays at 7:30 P.M., St Paul's Chapel, Columbia University; 523-3471.

2. **Lama Norlha,** a Tibetan Buddhist monk, did a six-year meditation retreat, was arrested by the Chinese after their takeover of Tibet, escaped from a Chinese-prison work gang, and walked to Nepal in disguise. In 1976 he came to New York to oversee a Tibetan Buddhist meditation center in a loft at 35 West 19th Street. Meditation on Chanrazig (the Buddha of Compassion) and teachings Mondays and Wednesdays at 7:30 P.M. and Saturdays and Sundays at 3 P.M.; 989-5989.

3. **Sheikh Salik Schwartz,** an American, teaches in Pir Vilayat Inayat Khan's branch of the Sufi order, a mystical sect of Islam, and is a Turkish dervish. He is married and works as an accountant. Leads Sufi dance Tuesdays at 7:30 P.M., at the Cathedral of St. John the Divine, and group meditations Thursdays at 8:30 P.M., at 50 West 97th Street; 663-8010.

Guru errant: *Lama Norlha, from Tibet to Nepal to 19th Street.*

4. **Hilda Charlton,** an elderly lady guru and healer born in Britain, spent eighteen years in India as a disciple of Sathya Sai Baba, returned to America in the 1960s, found "a spiritual revolution" going on, and became a teacher. Holds open meditation meetings, with singing and chanting, Thursdays at 6 P.M., at the Cathedral of St. John the Divine; no phone.

5. **Sri Chitrabhanu,** a radical of ascetic Indian Jain religion, came here in 1971, the first Jain spiritual leader to leave India. Jains traditionally never travel except unshod on foot—they don't want to cause pain to a beast; Chitrabhanu figured an airplane was different. He was a monk for 28 years in India and still has thousands of disciples there. Jain Meditation International Center, 120 East 86th Street; 722-7474.

6. **Shih-fu Sheng-yen,** a Buddhist Ch'an (Chinese Zen) master, was born in China, entered a monastery at age thirteen, and left for Taiwan in 1949. He heads two temples there and the Temple of Enlightenment here. "Ch'an doesn't ask you to believe in anything," he says. He teaches "seeing the true nature of mind." 3070 Albany Crescent, Bronx; 884-9111.

7. **Dhyani Phorner,** a clairvoyant and healer (and an American Indian raised in Brooklyn), was taught occult ways by her grandparents because she was born with a veil over her eyes—an Indian sign of a medicine woman. She communicates with divine beings, UFO's, and rock crystals. "I see New York City as the psychic throat center for the entire planet." Sunray Meditation Group, Brooklyn; 622-7094. ■

Photograph by Tony Bullard

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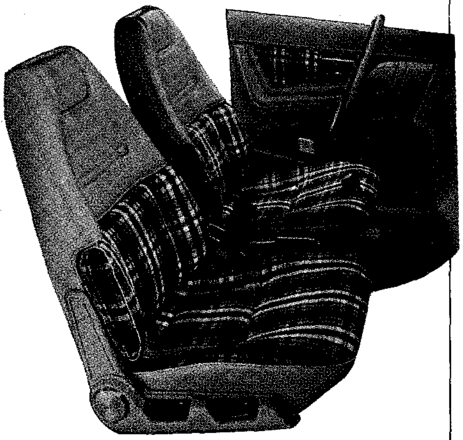

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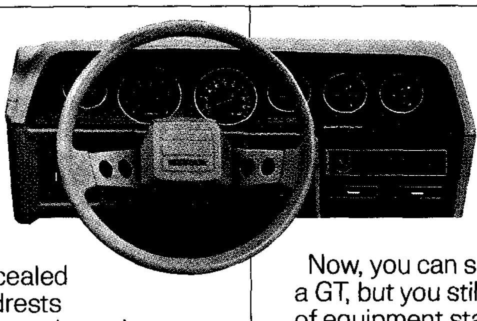

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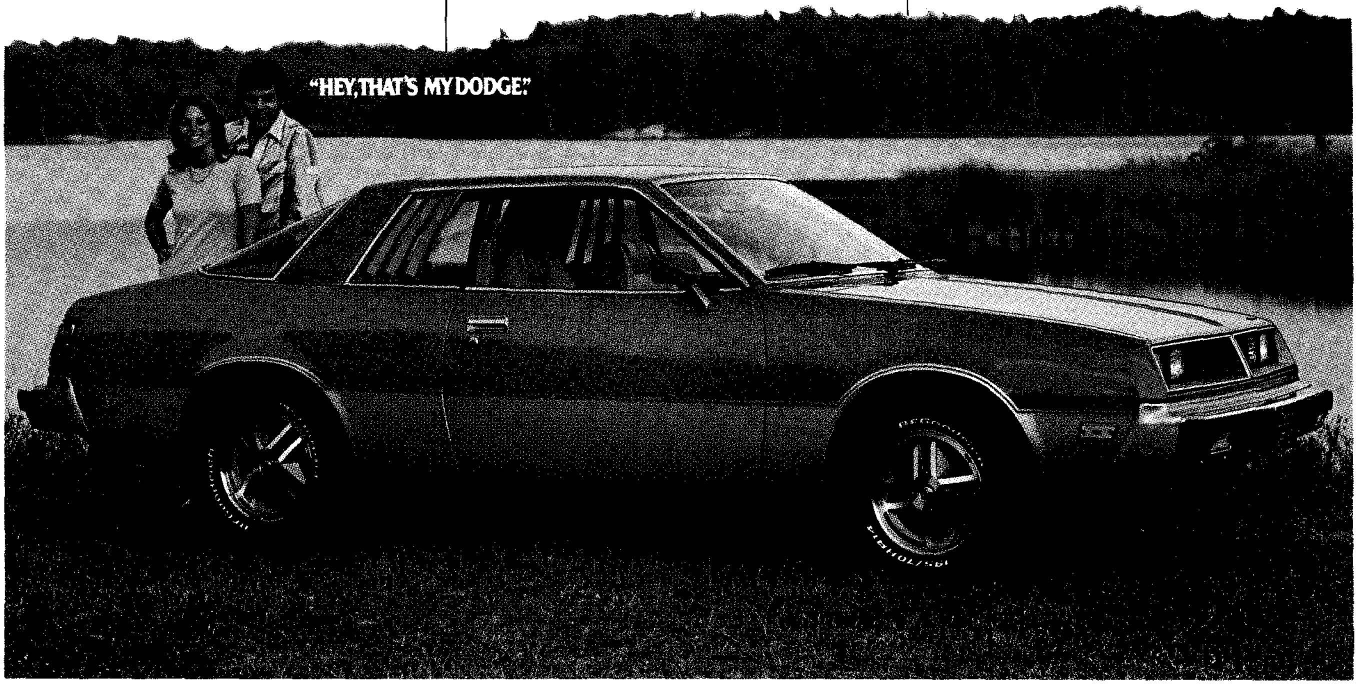

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AGE: 32

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HOBBIES: Jungle exploration, film making, archery.

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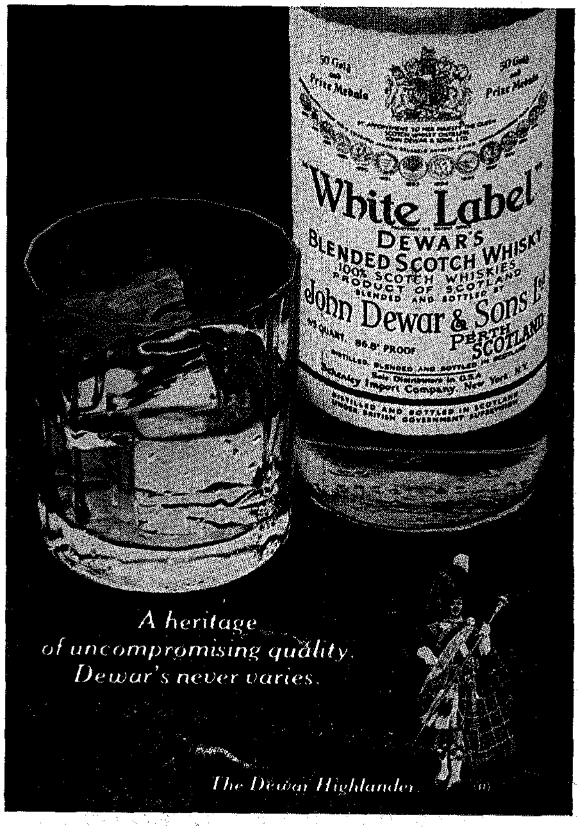
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